

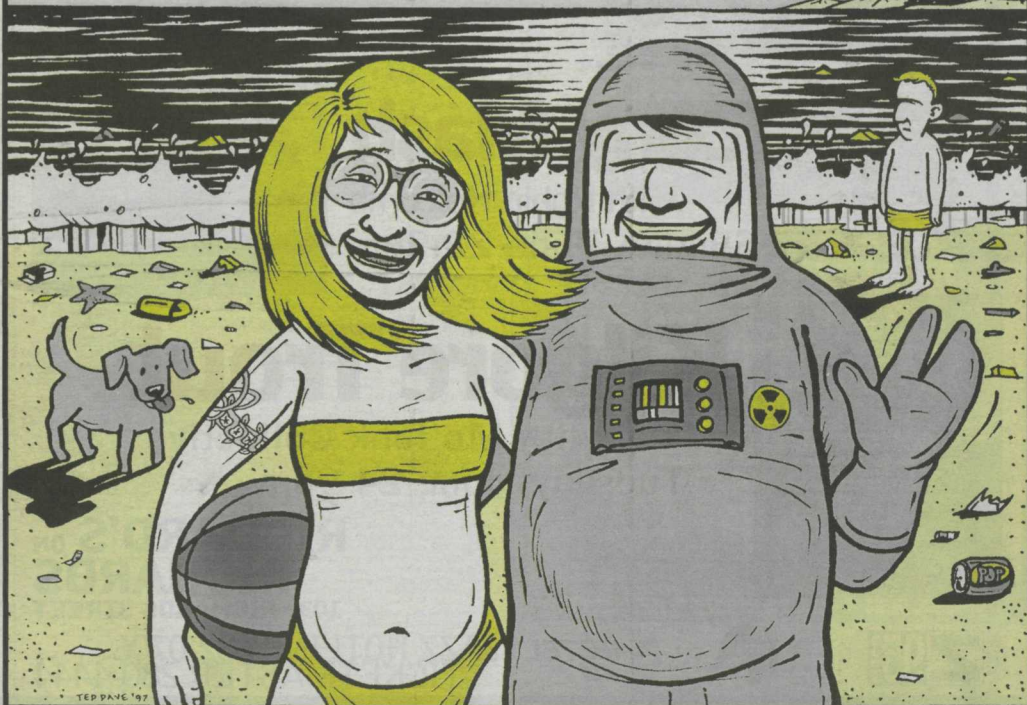
that cool & breezy air-conditioned magazine from CiTR 101.9 fm

June 1997

DISCORDER

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DISCORDER

June 1997

Issue #173

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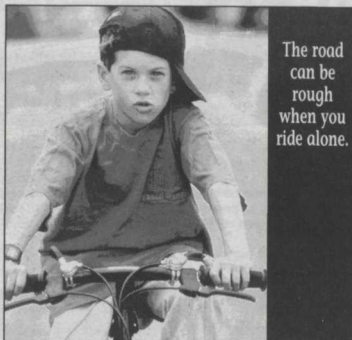
•COVER

Production this month saw us using at least half a dozen different laser printers. Somewhere during the wee hours of the morning, as another printer bit the biscuit, this beautiful cover by Vancouverite Ted Dove rose with the morning sun, and all of a sudden, everything was good again. (Sigh) A very special thank you goes out to all the staff of *The Ubbyssey* for letting us use their equipment. XOXO

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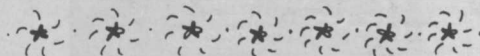
airhead

DISCORDER

Hi, guys. I love your magazine. It's really cool. I subscribe to it. Hey, could you please send me some stickers of real cool bands and lots of stickers. I need them for my back bumper of my car. Hey, it could be free advertising on the prairies if you send me some DISCORDER stickers. I seen a Rewind sticker that you gave my friend that was real cool. It was white and clear. It would be great for my window.

Send as many stickers as you can and keep writing cool articles.
Brad

hey, women, read this vancouver rape relief and women's shelter needs women volunteers who are interested in helping their 24 hour crisis line and their transition house for women and their children. there are training sessions tuesdays evenings. for more information and for a training interview, call 872.8212. c'mon, do yer part!



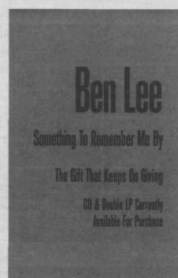
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VERENE BEN STILLER BENJO BEN LEE

cowhead chronicles

fort.

"you look terrified of me/ you could do worse" ('the saddest day of my life' — shudder to think)

all he could think of as she spoke to him was that he really needed a smoke. the pocket of his shirt, that usually held his winston's, was empty and as he looked down at his hand cradled in hers, all he could think of was putting a cigarette between his fingers and forgetting the whole day. the day before and somehow looking towards the days that would follow. the days without her. she had pulled down the long cuff on her t-shirt and was now wiping her face with the cotton end, wiping away the tears that were streaking her flushed face. she had come into his life only days before but somehow she had changed it forever. her nature, infectious, alive and full of things he didn't have in himself. and now as she told him that she didn't know if she could continue all he could think of was how much he had to lose. and how much he needed that winston. that smoke between his fingers, between his lips. taking the drawn smoke deep into his lungs and the need for the nicotine that would be coursing through his veins. his mind projected to months from now, years ahead, what he could have done differently, what he'd do tomorrow, the next day. her hand gripped his. how could he let her get away? how could he just sit idly by and let this happen? as she spoke she looked at him as if she really didn't want to go. but he knew she was going to. the drug store across the street would take care of his need for cigarettes. but what would take care of his need for her? time? maybe. sure. he'd be okay. walking her to her door he asked her to think it over. not to give up so soon. he wasn't going to. not yet. kissing her at the door he started to miss her as soon as their lips parted. he wanted to grab her and make her understand. how he felt about her. why he did. letting go of her hand he turned and left her at her door and headed towards the drug store. the drive home would be long even though it was really only a few miles. the smoke would fill his car and he'd think of her. maybe she'd be thinking of him.
gth ...



Grand Royal
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vancouver special

by dale sawyer & janis mckenzie

One phenomenon of the current decade is the release of compilations in which the common factor is the band at which the music was recorded. While this type of collection has existed for quite some time [good local examples include 1967's *Live at the Grooveyard LP* and 1979's *Vancouver Compilation LP*], it is only recently that credit to the studio itself has been explicit on the front face of the package. In the last couple of years, compilations from the Fir St., Turtle, and Fiasco Bros. recording studios have made their way into the local shops as well as onto the airwaves of CTR. Regular readers may recall the cassette-only Faceplant compilation, *Maximum Rabbit*, that was critiqued so eloquently in this column a few months back.

Now, the latest such collection to crash-land on my desk is *In the Belly of the Pig*, a six-song tape from Pigeon Studios. This outfit, in fact, the basement facility belonging to one of the fellows from the Unhappies, who once up a fine cut on this cassette, "Melodrama Kid" is as strong as anything they've ever done, and, in terms of mood and songwriting, would have nestled very snugly in among the tracks on their great, and brand-new, full-length *Secret Formula* cassette that's getting high rotation on the borrowed tape-deck I abuse in the name of abuse. Other

tracks include the folksy singalong of *Bev & Phil* on "Distance," the catchy punk of the *Seamen* (R.I.P.) on "Evel Steven," and the humorous *Revolving Doormats* with a kazoo-driven instrumental version of

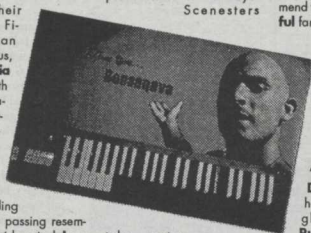
the Cars' "Just What I Needed." The contribution from *Dirtmatts* is fantastic: "Amaze Me" shows that the band knows how to throw a few twists in the guitar-driven pop formula, and it makes me look forward to hearing their new tape. Finally, as an added bonus, *Psychomaria* show up with the memorable and surprisingly uncharacteristic "The Good Home Song," exuding more than a passing resemblance to mid-period *Lou Reed*. This song, however, wasn't recorded at Pigeon at all — it was donated by the band. Oh, well, then again, *Live at the Grooveyard* wasn't live, nor was it recorded at the Grooveyard on Davie Street. Pigeon is simply upholding a long-standing Vancouver tradition of deceit and misrepresentation.

Intensity is what you get with Starfish Room live favourites *CLOSED CAPTION RADIO* on their seven-song cassette *Stereotyping 45 Words Per Minute*. The packaging is really cool and offers weeks of squinty entertainment with its parody-laden microlayout graphics. I was lucky in that I was the recipient of the full press kit,

which was eye candy to say the least. On to audio matters, the tunes of the tape blast out of the "blister with a crunch," followed by a thud, and landing with a slap to yer tympanic membrane, especially "Benevolence," "Displaced," "People

of the Lie," and "System of Departure." Kinda like *Helmet* trying to not make every song sound the same. Or *Tool* without the sexy stuff. A great accompaniment for the existential weeping I'm finding so pleasurable these days.

Scenesters



take note: these four strong lads hate it when you call them CCR, so don't. And try to forget you read that.

Eargasms ensue the second you insert I Give You... *BOSSANOVA* into the tape slot. Eight songs of indie-bowling hipster food, complete with Hohner cheez whiz and minor 7ths out of the Feliciano songbook. Sounding like the *Monochrome Set* in the same way *The Colorifics*

sound like *Orange Juice*, Bossanova's rock'n'roll is silky smooth and parent-friendly like some kind of *Stereolab* Tabernacle Choir, but with a hint of some kind of unspoken sin smoldering yonder like a burning *Yma Sumac* doll. Maybe it's just the indulgence of the whole thing, this set of numbers being great wallpaper for that swinging bachelor pad you erected in the hopes that they'd release the *Martin Denny* and *Les Baxter* catalogues at Super Saver prices (maybe they have). I would recommend this to *Lovin' Spoonful* fans, who'll get all wistful and teary-eyed when they hear the continuous organ chordal strands (by guitarist-vocalist-songwriter Chris Starrow) weaving through every track. A friend even compared "My Ligeia" to *The Doors*, although I lit her on fire for that. The ghost of *Gary Puckett* and the entire *Union Gap* can also be felt overseeing the Bachanonic proceedings, although you're probably much too young a girl to know who I'm talking about (plus he isn't dead yet, I don't think). Eager *Xavier Cugat* fans should, however, be warned that there's not an actual Bossanova to be heard anywhere on the tape; perhaps that button's broken on their organ. •DS

THE DISHRAGS

Love/Hate

(Other Peoples Music) I've always thought of them as romantic, almost impossibly cool, figures: three teenaged girls from Victoria with their bangs hanging in their black-rimmed eyes, their mouths set in sneers that are clearly audible on their rare, old records. Unfortunately I never did get to see them live, since even in their second (four-piece) incarnation they survived mere months into the 1980s, but I treasured every chance I got to hear their scarce recordings at other people's houses and even, years ago, here at CTR. (And yes, the recordings were scarce — before this compilation, all that was available from *The Dishrags* were two three-song 7"s [1979 and 1980] and one track on the *Vancouver Compilation LP*.)

So who were *The Dishrags*, anyway? At first they were a trio of sweet/tough-voiced 15 and 16-year-olds who came over to Vancouver in 1977 to play punk rock that was more like *Glen Matlock* than *Sid Vicious*, more like *The Ramones* than *DOA*, and more like *The Shangri-Las* than *X-Ray Spax*. They quickly became an essential part of Vancouver's newborn punk scene, and their live debut (back when they were still called *DeeDee and the Dishrags*) was with Vancouver's very first punk band, *The Furies*. Over their short

lifetime they played with *The Avengers* and *The Clash*, recorded, and suffered lineup changes before finally breaking up in 1980, leaving behind only those seven released songs, on records that have become harder and harder to find.

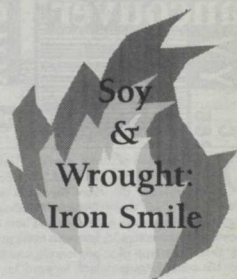
So I was thrilled to find out about this brand-new compilation, made up of 25 songs recorded between 1978 and 1980, and including plenty of fact-filled liner notes. For one thing, *Love/Hate* provides a fascinating glimpse into Vancouver's long-gone first generation of punk. The seven live songs, recorded by Tom Harrison, are a revelation: for those of us who weren't part of the tight, little scene of the day, the sound of the kids in the audience mercilessly heckling (the eternally uncool) *Terry David Mulligan* is a delicious, nasty treat all by itself.

Love/Hate would be worthwhile even if its only value were as an historical document, but there's more to it than that. Put simply, *The Dishrags* still sound good! And after years of hearing things like the so-called Seattle Sound, easy listening, lounge, and return of progrock, all of us — from jaded reviewers to a 13-year-old girl picking up her first guitar — can find something inspiring in these songs, which have kept their sound fresh and relevant after almost 20 years now.

Now if they would only autograph my CD... •JM



interview hall



BURDEN & DISSENT

Who are you? (names, ages, instruments played, hometown)

Jason Kolins: Burden is myself, 23, vocals, Steve Matheson, 19, guitar, Ryan Wagner, 19, guitar, Happy Kreter, 19, bass, and Jason Vandermeij, 18, drums. We are from Cloverdale, Langley and White Rock.

Dissent: Sean, vox, North Van. Mark, guitar, North Van. Ricky, drums, East Van/Winnipeg. Leanne, bass, North Van. Have any of you been inside Newton Inn or The Coach House?

JK: Yes, I've been to the Newton Inn; I was 16 and I went to see some friends of mine's band, Caustic Thought. They snuck me in and I also got to watch naked ladies dance and drink Coronas.



Dissent at Crosstown Traffic

Jason: (a) was Faceoff really the first straightedge band in Vancouver? (b) did you organize an all-Christian straightedge hardcore gig on a Cloverdale farm?

JK: a) Faceoff was definitely one of the first, but probably the worst to come out of a van. Wow! That was in '92. Everyone has come a long way since those days. It's good to see that at least we're all still around playing and still involved with the scene. That is a plus.

b) Yes, I did put on a 'Christian' hard-

core show last summer. Two of the bands were 'Christian' HC bands who were touring and needed a show on short notice so I said, 'Yeah why not.' I really like 'Zao's music. And I really respect their conviction for what they have to say, even though I am not a Christian. I do like a lot of Christian bands, like Strongarm. I think if you feel strongly enough about something, be it veganism, straightedge whatever, as long as it's not hurtful or hateful to others than it definitely has a place in hardcore.

Leanne: Is it true that you got Dissent on a Poltergeist episode? How was it? How can we recognize it?

Leanne: Yeah, I...

Ricky: Where do you get that information? Leanne's dad got us this gig on Poltergeist, the TV series. We had to... well, actually, they had to put on all this crazy makeup, black eyeliner. Sean even had to wear chains. They said I was already perfect.

And Leanne, ya still there? Who is Alex 'A Train' Boyington? What does he do for you?

Leanne: He's my bass teacher. He played in the Payolas.

Happy, why did Gob (your other band) have to re-edit its video for MUCH MUZAK?

JK: Happy is away on tour with Gob. So I'll answer for his veganism. The end part of the 'B-Fla' video has a guy getting run over by a train, and apparently this was 'too much for much.'

Hey! Looking at the cover of an old issue of DISORDER (June 1991) we see the following bands: Ten Feet Tall, Facepuller, Sparkmarker, Cat's Game, and Sludge. Who should be on the cover of DISORDER in 1997?

JK: Vancouver Hardcore in '97 would be Sparkmarker, BNU, Strain, Burden, Dissent, Plains of Abraham, Rite of Passage and Target.

Mark: All those bands, except for maybe Facepuller, were legends when I was a teenager. I think today, you would probably put on Strain, Burden, Dissent... Capone, if they were still together.

Sean: Plains of Abraham.



Burden live in Surrey!

Dissent, ask Burden TWO questions.

What's your favourite colour?

JK: My favourite colour's black, like the X's on the back of my hands! And red, like the blood gushing out of my nose in Redmond, WA, after Happy whacked me with his bass.

What's the hardest line out of all your lyrics?

The hardest line is, um, shit, I don't have any hard lyrics. We're an emo-band. How about: 'You think you know me, you don't know me at all, the walls you've built to separate, in time will fall,' from the song 'Strand' — pretty damn tough.

Discography:

Burden: Six-song demo and live at GTR radio.

Dissent: one track, 'Humanity's Sin,' on *The Rubber Room*, various artists CD.

Contact name and address:

Burden: c/o 18678, 80 Ave., Surrey, BC,

VAN 3G5. 604.882.3652

burdenmail@aol.com.

Dissent: c/o Mark: 733.1790

Who are you? (names, ages, instruments played)

[Soy] Jeff: I'm Jeff 'Cruiser' Krays, I play bass in Soy and scream until my voice is gone.

Marjoe Gortner: I'm Marjoe Gortner, 32, Soy drummer/vocalist and part time mellotrist. I also listen to nothing but Harvey Sid Fisher.

Paul: 23, guitarist.

[Wrought:Iron Smile] Greg: drums, 20.

Nellie Jane: guitar, 21.

Sean: bass, 19.

Any good Hump anecdotes? Where is 'Mr. Hump,' legend of Sidney, BC?

Just the one from Feb. '93 when they opened for Ween at the Cruel Elephant and when J-P went for his fly to piss on the crowd, this Rollins (Henry, not Sonny) lookalike grabbed J-P's starter's pistol and fired it in his direction, so J-P and Hugh (the rodeo clown) jumped the guy and it started a riot! We all had to leave and then line up again to see Ween play for a half hour until 2am when J-P told me he pissed in Ween's beer or guava juice or whatever.

Greg: I used to see Mike on the bus (70 Pat Bay Highway, to be precise), looking at school girls. He's rad, though.

Nellie Jane: I don't know who you're talking about, but it was a much better question before you scratched out anti-dote and replaced it with anecdote.



Every Soy needs its toy!

Besides Scott Henderson's studio, Sea of Shit, is there anywhere else for bands in Victoria to record?

Jeff: Well, there's always Roy Gbiv Ends Humanity Studios, which is my 4-track, but that's pretty much just for Roy Gbiv, my solo project.

MG: There's Apparatus in Colwood; some guy who lives near Scott who apparently has this weird mini 64-track CD recording type-thing-or-other; some other guy in Oak Bay (I think Rock Iron Style recorded with them); Gary Brainless, Phil Spector, George Martin. And a new one called Bent Sounds in Esquimalt.

We here at DISORDER are compiling an informal poll. Complete the following list, okay?

Favourite Victoria/Vancouver Island fanzine:

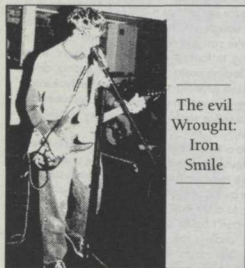
Jeff: Master Bitch! Great name. (Janet Wood's distro. Not sure if it's still going.)

MG: Well, Chaos Comic may not be distro, but boy do they have hot lookin' women in them.

Greg: Masturbitch, for sure. I think I do one, but that has a better name. Oh, wait, that isn't around anymore...

Favourite BC ferries 'Queen of...' Why?

Jeff: Oak Bay! Never expected that one.
 MG: *The Queen of Mark E. Smith* is pretty fuckin' rockin'. (The one with the Tilt-a-whirl on it, and also has the Phil Lynott Room.)
 Greg: I agree with Cruise there.
 Nellie Jane: *Queen of the North*. I've never actually seen it, I've only seen the poster with its silhouette and specs. If you're interested, the poster used to be located on the outside wall of the gift shop on the *Queen of Saanich* — right by the cafeteria and the 20 year old posters of chicken strips and scaburgers.
 Sean: I think they should call one *The Spirit of Langford* because no one cares about Langford as much as they should.



The evil
 Wrought:
 Iron
 Smile

Favourite 'Favourite'

Jeff: I liked the favourite ferry question better than the distro one.

MG: Favourite glue, did you ask? Um ... Any kind that gets me high all the time.

Greg: I liked the distro one better than the ferry one 'cause I got to say 'Masturbutch'.

Nellie Jane: This is my favourite 'favourite'. My favourite 'favourite' is the favourite 'favourite'.

Sean: I can't choose. They were all good. Maybe the ferry one. No! The distro one. No, wait! This one is definitely my favourite 'favourite'. Maybe not, I can't choose ... ah!

Why did Let's Put the X in Sex break up?

Jeff: Everybody was going to be out of town for the summer, and maybe the joke was getting stale. It didn't stop me and Greg from forming God Bless the Children of the Beast, though, our tribute to Mötley Crüe.

MG: Jeff neglected to mention the Suicidal Tendencies cover band after that, and then the Masquerade cover band after that. Those two lids defy description.

Nellie Jane: The screacher went shrimp tawling or something. The rumours about Greg's overdose were such lies. The band broke up because of crustaceans, not drugs.

Sean: Apparently, Tavish had to flee the country due to rumours that he was the Unibomber. Who is the 'Squire Barnes' of Vancouver Island?

Jeff: That'd have to be West Mundy, former sports director at CFUV. I remember running into him a while ago walking home from an Entombed show — he was drunk and stumbling up the sidewalk. He gave me a thumbs-up sign. Sorry that wasn't much of an anecdote, and I'm probably defaming the poor guy too.

MG: We were hoping Sugar would end up chainsawed into pieces, about five months ago, during reports on Pavel Bure's grandpa's mob connections.

Sean: I'd have to say Jay Longprey, sportscaster for CHEK 6 (a BCTV affiliate). He used to coach little league in Ontario. Then someone accused

him of being a pedophile. He moved to BC and got a job as a cameraman for CHEK 6. He fell down a flight of stairs on the job and almost died.
 Wrought: Iron Smile, ask Soy two questions.
 Fave Confessor song?

Jeff: I like 'Condemned' — great fade in drum intro.

Record label you'd most like to put out a Soy record?

Jeff: Wild Rags!

MG: I think Agnès (Que.) would be pretty cool. I think bands like Cryptopsy and Dahrner have done stuff with them. The label might be a little too death for us, though. Pessimor, Six Weeks, Slap-A-Ham, Regurgitated Semen Records, Bovine would also be cool, too.

Paul: Maverick.
 And hey, Soy, please ask Wrought Iron Smile two questions.

Favourite Testament song?
 Greg: 'Curse of the Legions of Death.' 'Attack of the Locusts! Attack!'

Fave Archie Comics story?

Greg: The first one where Chip, later known as Archie, rides into town doing a surfer (bmx freestyle trick) on his bike.

Nellie Jane: The one where Archie is torn between loving Veronica and loving Betty. Have you ever read that one?

Sean: I'd have to agree with Nellie Jane. That one was really original and thought provoking.

Anything else to add?

MG: I think that it's finally time for people to really open up their eyes to the wonderful possibility that is power violence — its gentle whimsy, its moods, its sometimes-oh-how-I-wish-I-could-somewhat-break-the-chain-but-still-keep-a-hangin'-on kinda thing, you know? Spewing total fucked hatred at stupidity is kinda nice, too — like at a C.E.O., Tom Clancy, A&R putzes, infomercials.

Greg: It's been rumoured certain members of Soy and Wrought Iron Smile have been joining forces to create an emo-power violence band called Sotting Soy: Smile!

Nellie Jane: Greg, are you calling us emo? I'm not getting back in the van until you say we're metal.

Sean: 2+2=5

Discographies:

MG: Last December we recorded an eight-song demo. Contact us for a tape (\$1.00). Meathead Records (Thunder Bay) is soon puttin' us on a CD comp; Inner Ear Records (Modesto) is putting us on a comp with a whole slew of groovy bands (we're sandwiched between Capitalist Casualties and Nise is the Bastard); a comp from Surfside Beach, SC, and some German split thing in the works with Third World Planet. As of this writing we've come up with four or five songs since the demo. We're not sure how we'll record them and release them. Probably record with Scott again.

*Third World Planet/Republic of Freedom Fighters split 8.5 flex (\$3 ppd)
 *W.I.S./The Warsaw Union split tape (\$3 ppd).
 Contact name and numbers:

Soy: 647 Speed Ave., Victoria, BC, V8Z 1A5

Wrought Iron Smile: PO Box 8183, Victoria, BC, V8W 3K8

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SHADES APART are a three piece emo-core band from New Jersey. Mark plays guitar and sings lead vocals. Kevin plays bass and sings back up vocals and Ed plays the drums. We had the pleasure of interviewing them at their show at Graceland with the Descendents. It's just too bad some hoodlums decided to break into their van during the show — they couldn't have picked nicer guys to do it to.

By Suki & Kellie

DISORDER: Have you ever had any paranoid experiences?

Mark: That's interesting, because we just stayed with a friend of mine who's way into esoteric things. He says that he has through other channels. He says he's improved his living through talking to spirits, I guess. Kevin got hit by lightning.

Kevin: Oh, yeah that did happen. It was summer, Long Beach, New Jersey, and I was riding a bike over a bridge during a heavy thunder storm and we got hit by lightning and fell off our bikes and ran screaming like little kids. But I've been having this weird thing happen when I sleep in the van. I can't tell if I'm dreaming or in a state of consciousness. I'll be there staring at the ceiling

and emo bands too. Being on Rev has probably helped us find more of a sound.

Ed: Rev is much less constrained than [labels] like Fat or Victory or Epitaph. If you buy one of those records, you pretty much know what it's gonna sound like — which is kinda like fascism to me — but I guess people are into that. Revelation is a lot more diverse. Multivalent.

When you decided to go with Revelation, were you scared of being pigeon-holed?

Mark: We were aware of it, but we weren't worried about trying to get over with that audience.

Ed: They already had Farside and Sense Field. The label was making a deliberate effort to pigeon itself.

shades apart

and I'll try so hard to wake up but I can't. They say that feeling is the prelude to astral travel.

Ed: I've been trying to teach myself to lucid dream. But I can't. I always wake up. You try to train yourself to look for visual cues in your dream that tell you you're not awake. At that point, if you can realize you're not awake you can control what you are dreaming.

What was the best punk rock show you've ever been to?

Mark: I know! Dag Nasty was supposed to play but it was Squirrel Bait, Descendents, Agent Orange. I'd say that was the most fun because it opened my eyes to that kind of music and I said, 'Wow, this is what I want to do.'

Kevin: When I saw Husker Du, that was what got me into it.

So now that you guys have been on Revelation [records] for two years, do you think that's your home?

Mark: Yeah, the momentum kind of gets lost when you wait, like, three years in between albums.

Kevin: Personally, I'd like to grow with Revelation and maybe get a broader audience into it. And they've done that. They've opened up their label by signing different sounding bands. But the people that are listening are still behind that curb, thinking that Rev is this really specific kind of label.

Ed: New York straight edge!

Would you say that you feel like you're a part of any music genre? You're hard to pin down.

Kevin: I think we overlap in a lot of different scenes. We're not dead centre in one scene. We have played shows with Victory bands

*Kevin: That was kind of a weird time for us too, when we put that record out. We had decided to record a record, and we did *Save It*, but we didn't even have a record label to put it out, so we were just going to do it ourselves. Before that, we weren't fully active with the band. We decided that with this record, we wanted to be in everybody's face, kind of aggressive, and get all our frustrations of the last few years out. It really fit with Rev at the time, because it's pretty intense and aggressive.

What comic characters best describe you?
 Kevin: [laughing] Well, they were just calling me Archie.

Ed: I guess that makes me Jughead. Mark would be Mr. Weatherbee.

Mark: Was Shaggy from Riverdale?

Ed: Mark's Beetle Bailey.

Mark: One day I might be like Ziggy. [still laughing] 'Cause everything sucks for him. **Poor Ziggy.**

Mark: As a whole, I think we're more like *Family Circus* (lots of laughing) ... the worst comic ever!

What inspires or influences you outside of music?

Ed: I read a lot. I have a degree in literature. I get a lot of inspiration from books. I like Kurt Vonnegut, also regular stuff like Emerson and Shakespeare. I like the romantic poets.

Kevin: I'm just inspired by my family and friends. I'm a really family-oriented guy. I just like spending time with my brothers and my wife.

Mark: Also, the people that you run into on these kind of trips can be really inspiring.

from the diary of jonnie loaf boy

Day 2 of the Revolution

A night spent in a DJ booth is no fun at all. I can tell you that. My neck is sore and I hardly slept. All three of DJ Dinette's stuffs snore, and each one in a different octave. I myself. Besides, I only have two socks. In the middle of the night I considered sneaking out of the booth, but DJ Dinette was with her third eye open. At least that's what she tells me, and I'm not gonna risk finding out.

This morning The Virgin Murray woke up everyone by blaring a couple of his favourite funk tunes. How rude! I don't mind being woken up by some light classical music, much as waking up to inappropiate morning music. At DJ booth doesn't help. To make matters worse, there was nothing for breakfast except black sludge, which the revolutionaries have the nerve to call coffee. As a show of good-will, I offered to pick up a couple cups of Starbucks. Bad pop to do with the exploitation of hungry Guatemalans. One of the thugs kept poking his finger into my chest. Starbucks is the McDonalds of the coffee industry, buddy. How sad that these people can't even drink coffee without feeling angst.

The revolutionaries spent the entire morning tuned in to a small portable radio they brought with them. They kept switching stations trying to find news reports about their feeble revolution, but it is hardly being mentioned. The most they get is a couple lines buried beneath weather and traf- fic reports — some vague statements about hoodlums as- saulting police with stale donuts. Nothing about a take- over of the university. Nothing about radicals seizing con- trol of the radio station. I had to laugh. Not a wise thing to

do around a bunch of disgruntled revolutionaries. DJ Di- nette made me sit in the corner and told me to keep my mouth shut. I don't care; I've got nothing to say to those fools anyway.

DJ Dinette and her henchmen are in constant contact with the leader of the revolution — some freak who calls himself Sub-Commander Marconi. Apparently he and his hippie crew are holed up in the President's office and are directing the revolution via walkie-talkie. In addition to the radio station, they claim to have occupied the faculty club, student council chambers, and the aquatic centre. No idea why they are holding the aquatic centre, but no amount of idiocy surprises me.

Sub-Commander Marconi gave DJ Dinette a list of de- mands to read over the air, but, as usual, she is being stubborn. She told him that his demands were shit. He told her to stop trying to co-opt his revolution. "The revolution always gets co-opted!" she kept shrieking. They argued about the demands for hours before DJ Dinette finally turned off the walkie-talkie in disgust. She and Murray read their own demands over the air. They want the President of the University to resign. They want the station manager of CTR to resign. They are demanding an end to corporate rule. "Free the market ... from capitalist swine," they chanted. "Smash the state!" They demanded a ban on "flesh" in university cafeterias, and an end to world poverty. They demanded the abolition of classic rock and caddle core. No more Nike baseball caps; no more hair-clips. They want all Mountain Equipment Co-op to be nationalized, and all fleece-ware to be sold at a discount. The two of them blathered on and on, until I thought it would never end. They eered on ridiculous. As if anyone is gonna comply with their demands. As if anyone cares what they think. They have occupied the university, but hardly anyone has no- ticed.

Day 3 of the Revolution

Things are getting a bit tense around here. The police are still holding positions outside the radio station and the revolutionaries are convinced that a strike is about to be launched. They claim to hear strange sounds coming from under- ground. I personally don't think we are worth the police's bother, but DJ Dinette's henchmen are a paranoid lot. They have run out of ammo- nition (we ate all the doughnuts yesterday — even the stale ones), and they keep cursing them- selves for not buying more. I also wish we had more doughnuts, but this is because I'm hun- gry. We ran out of food last night and I am starting to fantasize about hamburgers. I am even feeling nostalgic for that disgusting dried fruit and granola we were constantly eating. The revolutionaries ordered a pizza this morn- ing, but the police wouldn't let the delivery boy into the station.

We are all hungry, tired and starting to smell. The revolutionaries are driving me crazy. They are so nervous they have been chain-smoking these awful, unfiltered cigarettes. They also con- tinue to drink that vile coffee they are so fond of. I can't figure out where it all comes from. Their endless talk of revolution is depressing. They are constantly bragging about how their phones were being tapped by CSIS and how the government has files on them as thick as telephone books. It's hard for me to stop from laughing out loud. Those fools are no threat to national security. They are a threat to themselves! This time I was polite enough to keep my obser- vations to myself ... I am learning.

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Trish Kelly

K u n i m o t o
k i

A black and white photograph of a woman singing into a microphone. She is wearing glasses, a necklace, and a wristband. The image is framed by a large, stylized, abstract graphic element that resembles a flower or a stylized 'K'. The text 'K u n i m o t o' and 'k i' is printed in the top left corner.

DISORDER: When did you start with Riot Grrrl?

Trish: My introduction to it was a benefit for Women Against Violence Against Women. [It

What crappy experiences?

didn't know Facepuller were straightedge. They aren't. So it was kind of a challenge

getting all those people together. Especially considering how naive I was. All those straightedge boys were my friends, and I didn't think about the fact that there could be a lot of people who were just like me — of like how ideal this was going to be and how everyone was going to be there for WAVAW, but instead people had their own agendas and stuff. But I was exposed to a lot of people who were just like me. Two young, really small girls who were standing up there in front of an audience without microphones and having people so silent that you could've heard a pin drop. They had such a strong desire to just tell the world that they were gay and they got so me. Madigan wrote this whole thing about having hairy legs and how she liked to run in the wind and have it blow her hair and all this stuff. That was like a foreign concept to me. The other thing was, "But I'm like. There was a boy who was wearing a t-shirt that had a sexist image. And Jen was like, 'Did you see that guy's shirt?' and I was like, 'Oh, no I didn't see that.' So you want to be sensitive to him, and I was like, 'Oh, and of thing, and she took my hand and she said, 'I'll go with you.' And she said, 'That is really off-putting, and this is a benefit for WAVAW,' and she was just really reasonable. And I was like, 'I don't know, I don't think I thought black shirt and I just put it on,'

What was it?

You know that thing on the mudflaps?

The Playboy girl?

Yeah, he had that on his shirt, and he went and changed his shirt. I was like, 'Wow.' Y'know? You can deal with things. You can confront people and it will be okay. And then we started Riot Grrrl in Vancouver and we put on shows and traded zines and kind of got in contact with other women.

So after that show it got started?

Several people who were there were stoked on it. Like Ingrid and Savan were already talking about it. They put out a zine called *Riot Grrrl Vancouver*. We all got together and started having meetings.

wish I was there for that.

one of the big influences before that band came up was Meredith — she was doing it with me, she had a Heavens to Betsy LP, and she played that song 'My Red Self' which is about menstruation. I remember talking to Martin [of Heavens to Betsy, now of Sleater-Kinney] about that song saying, 'That is such an amazing song. I've never heard anything like that in my life.' It was a song about menstruation. It was such a big concept that I was just exposed to.

were you already 'out' then?

no

you think it had something to do with
being involved with [Riot Grrrl]?

think that the concept of 'girl love' was something that was really freeing. I was in 8th grade at the time. I had switched schools and gone to a different, a little alternative school [which] is a ideal environment. On the first day I walked into the school, Ingrid — I was involved in starting all of this — my hand and walked with me down the hallway. I was just so flabbergasted that we could hold hands and walk down our school hallway and feel that we weren't gonna be judged. And we weren't. People thought it was normal. Girls were really affectionate with each other.

d of created a safe environment for you
able to come out?

the environment for me to realize that I was gay — that I wanted to do that, and I was before that I hung out with a bunch of f---ing boys that were into hardcore. To know that it was okay to be gay with other women. And realizing that I wanted to be was a really big step. Coming to a point where I realized that I wanted to come out. But that took

Were there other girls doing that at the same time? Did you talk about that at Riot Grrrl meetings?

I don't know. I think we talked about having crushes on girls, in a very innocent way, which was really important. We didn't have a lot of really serious discussions. A lot of it was really light-hearted, which was probably really good. The main person that I talked to about it was Kim Kinakin. But there definitely was elements of it, it was definitely okay to talk about or okay to experiment with.

Do you identify as Lesbian?

people define the terms that they use in different ways ... I define myself as a lezbo 'cause I prefer to be with women, and just because of the level, like the depth of my attraction and love and relationships with women. That doesn't mean that I wouldn't have a relationship with a man if the opportunity came up at all. I thought could [be] a healthy [relationship] and something that is going to help me learn something. But that's on an emotional level, whereas with women I'm really physically attracted to [them], as well as emotionally and spiritually.

you think that there are very many bl's in
at Grrrl?

think there are a lot of bisexual women. And definitely want to make sure that they are recognized.

cause there is a problem that some dykes
that bi's get straight privilege.

can't say that. Personally, I'm a femme, I
am very femmy.

couldn't say very femmy.

Today is an exception, but I was feeling shy when I got up. So someone could use me of the same thing — that I could be a little bit more confident. But I just don't feel that that is fair. I don't agree with that at all. I mean, we can't have the fuck we want to dress, that's what we were fighting for all along? I've read some stuff on it. But fortunately, I don't have to be a fucking model. I mean I do feel weird when I go to lesbians and stuff like that. How do I let know that I'm not just a straight girl coming out here, and I think that I speak my mind and I have a voice. I think I'm a contributor to it, and I make sure that I tell that people know who I am and what I'm for. I think that people should be by how much support they give their community, what they're contributing or not. I think that's the way — not how much they're straight.





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Duotang sails to us from Winnipeg, Manitoba. Comprised of Sean Allum on drums and Rod Slaughter on bass, vocals and organ, they arrive as two, but would rather be known as a band instead of being labeled as a dynamic duo, like a carnival freak show. Their musical backgrounds are rich with '60s pop influence combined with a slick coating of '90s hipness. They released their debut album, *Smash the Ships and Raise the Beams*, earlier last year on Mint Records. I met Sean and Rod prior to their show at the Mighty Niagara as part of the Mint Records Showcase at Music West, where we discussed their early beginnings up to present day madness. The boys were slightly subdued from their daytime festivities with the Mint crew as we sat in an alley in Gastown. Without further ado, may I present to you the super pop sound explosion known as Duotang!

Duotang

Interview by Ken Paul/Photos by J. Bilan

DISCORDER: Zippy (Sean), were you in a band called Bovine?

Sean: Yes, I was. I played drums with them for a little under three years.

DISCORDER: Didn't you also play in a band which was basically just a celebration of the lead singer's hair?

Sean: Yeah, yeah! [laughs]

What band would that be, Bush?

Sean: Bovine, basically. It turned into Bovine, when we added another bass player ... You know what? Sometimes I think I should have stayed with Bovine, we would have made a million dollars, it sounded exactly like Bush X. Like that kind of crap. Rod, you were in several Winnipeg bands such as The Johns, Crimson Garden and Zen Bungalow. How the heck did you two split away from all these bands to form the mod squad known as Duotang?

Rod: I think those bands were just a way to get into music. This is the first time I've been able to do something that I was really happy about.

Was your first show as Duotang in the infamous Red Fisher/Propagandi basement?

Sean: That was our second show.

Rod [to Sean]: Well, the first one was when I was by myself!

... And then your second show?

Sean: ... was opening for Bovine on their way here to Music West [two years ago].

Rod: And our third show was at the Red Fisher basement.

Sean: But it wasn't really ... when we played the show, we didn't think of it as a band or anything, we were doing it like for a laugh, to have some fun, so it wasn't like, let's play this show as a band. We had practiced like five times.

What inspired you to put out a 7" on a label called Name in Lights [pre-Mint]? What were the songs?

Rod: Name in Lights was just two guys in Winnipeg, two friends of ours ... They had asked us to put something on a 7" ... So we did songs we had done on a very basic eight-track recording of the song "Slowdown" and the song "Choke or Swallow."

Wasn't it recorded by sneaking into another band's home recording studio? And later, the same band actually opened a show for Duotang?

Rod: Um ... [laughs] Uh, we did sneak into a warehouse to record it. I don't know if the other band opened for us, though.

Sean: What band did you hear we did it with?

Zen Bungalow?

Sean: Yeah.

Rod: Oh, but they didn't open for us though.

But it was in their sort of home recording studio?

Sean: Well, it was our warehouse — we were sharing — Rod was still in the band [Zen Bungalow] and I was jamming with Rod.

Rod: And so the stuff was there and it was kinda common knowledge that anybody could share anything, right? [laughs] So we took advantage of it. What's Winnipeg known for, besides the great big food and wrestling?

[much laughter] **Sean:** Um ... the great music scene. There's a lot of good bands in Winnipeg. We should have a Much-Winnipeg or uh Much, like prairies or something. It gets very little attention. There are so many bands that are coming out of Winnipeg that are doing well.



Any good Burton Cummings stories?

Rod [to Sean]: Isn't there one about him in your area punching a kid at Seven-Eleven?

Sean: Yeah, but uh, I uh ... Burton Cummings and Randy Bachman hang out by my place and eat at Salisbury House all the time — it's like this restaurant, it's a greasy spoon ... they go there all the time. Burton lives in L.A. though, but he still comes into Winnipeg. I don't know if he has a house there or what, but he's there a lot.

He's got a community centre.

Sean: Yeah, he's got the community centre. He bitched about it too. He wanted a community centre, and he got it. He was given it.

Any good Brad Roberts stories?

Sean: His brother Dan is the nicest guy in the world. He's the quietest guy.

Rod: The nicest guy?

Sean: Well, he was always cool to me! He used to work the door [at the Spectrum Cabaret]. He was always cool. The girl [in The Crash Test Dummies], Ellen, one Halloween, she was dressed as a belly dancer and we all flipped, we thought she was the sexiest chick in the world. "Chick." [In an Austin Powers voice followed by much laughter:] Yeah, baby, yeah! Dig it baby.

I want to know a little more about your uniforms. I think you should sell them at the t-shirt stand, the kids would go nuts!

Sean: Ha, yeah. Uh, we have a friend in Toronto who makes them for us. He does Snug, his name's Greg. I grew up with him, he's one of my best friends. So when we started the band, we started wearing suits, and when we went to Toronto, asked him to make us suits.

Rod: This is actually just old stuff I used to wear as a kid.

What's this about a music festival Duotang played where Peter Jenner, ex-manager of Pink Floyd and The Clash, was present? Rod, didn't you mess up his name?

Rod: Yeah, yeah, well that was the only person I wanted to meet at this conference. So I went in, went in to the front desk, and they said, "Well, who were you going to see?" And I said I just wanted to meet Peter Jenner, and he was standing right there, right beside me, so ... But then after that, he forgave me and we had a great time, we sat for hours, talkin' about Pink Floyd, The Clash and Billy Bragg, all sorts of stuff.

And I heard while the two of you were talking, quite a crowd gathered around you guys.

Rod: It was a whole group of people, and Duotang was pretty new at the time, so I guess somebody said let's all go see Duotang tonight, and he went to the show, it was really cool.

And you were against your label mates in tour antics? Like who is the king on Mint?

Sean: Smugglers ... When we went on tour with them, they were like our big brothers ... they're just like the best guys to tour with, the funnest ... we can out-drink them. They think they're drinkers, they think they're party animals, but they're not.



L to R: Rod Slaughter and Sean Allum

How was it being ranked as second on the national indie rock charts for '96?

Rod: It was pretty surprising considering we're a pretty new band.

Your record had only been out for half a year?

Sean: Yeah, that was really good. That's one of the things that I would say, personally, that I'm most proud of, and you know, I mean a lot of the records, I think that every record that came out on Mint that year went to number one, but it seemed like our record ... it kinda shows our fan base too, we didn't make it to number one — we got to number two — but we stayed on there for a long time, you know.

Would you be interested in taking part in a tag-team battle royal with other duos like The Inbreds, Sturvis or Deja Voodoo?

[Rod falls over laughing]

Sean: We already fought, had a tag team battle with The Inbreds, and uh, we kicked their butts. So they had to get a third member in the band to kinda even it out, ya know? 'Cause we're dirty fighters.

Rod: Deja Voodoo are too old.

Sean: So uh, this band from Vancouver, the other one, are they the new band?

Sturvis, yeah. The drummer wears a wrestling mask.

Sean: Really!

Rod: Jesus!

Sean: Well, you can look flashy, but they're gonna have to earn their stripes, and maybe in a year or so we'll think about it. We have to talk to Don King first.

There you have it! When the boys took to the stage later that night at the Niagara, they were introduced by emcee Grant Lawrence, who warmed the crowd up for the perfect pop that was Duotang. Suddenly, all was chaotic as Sean pounded on the drums and Rod busted the beats on his bass, to songs which seemed double in time compared to their recorded offerings. Needless to say, the show was the cat's meow. Rod and Sean will be back in Vancouver shortly to shoot a video for their song "The Message". If we're lucky, maybe the boys will play a few shows for us during their stay. Listen to *Nightlines* on CBC Stereo, because Duotang just may be doing an *Hour of Power* soon with David Wilmore. By golly, if that isn't enough, smash the ships and raise the beams kids, they plan to record their new album during August, with a slated fall release! •

More info: <http://mintrecs.com>

Interview by Sydney Hermant

photos by Barb Yamazaki

Tullycraft + B

On a sunny Friday afternoon, St. Louis, MO's **Bunnygrunt** and Seattle, WA's **Tullycraft** showed up on our side of the border to take part in a fun-filled night at the Anza Club. Sydney Hermant was there to ask the indie-pop folks some questions ...



the interview

DISORDER: OK, why don't you introduce yourselves?

Jen: My name's Jen and I'm in Bunnygrunt and I play bass.

Matt: My name's Matt and I ...

Jen: No no no no, we're doing it in rounds.

Matt: Well, it's not as though the tape recorder can tell who's in the circle.

Jen: Good point. You're providing us with the questions, of course.

Umm. No? Am I? Hey, I don't think everyone has introduced themselves.

Jen: Okay, Matt, do yours again.

Matt: No, I'm not talking anymore.

Tullycraft is: Sean on bass and vocals, Gary on guitar, Geoff on drums.

Bunnygrunt is: Matt on guitar and vocals, Karen on drums and vocals, Jen on bass, Chris on guitar.

Jen from Ritzo was also along for the ride! I want to hear the Corn Palace story.

Sean: You stopped at the Corn Palace, Gary?

Gary: We did the driveby.

Sean: You didn't pull in?

Matt: Yeah, well, we drove off the road and we found it.

Gary: I think the little silhouette drawing on the newspaper of the Corn Palace is more exciting.

[They all concur.]

Chris: The banner of the newspaper has a drawing of the Corn Palace beside the *South Dakota Times*.

Gary: It could be Bagdad.

Matt: It could be the Kremlin.

Sean: Well, I noticed that when we were in that town, that no matter where you are, it's not a big town, that there are signs, everywhere you go, that point: 'Corn Palace - that way, 4 blocks' ... and it is the centre of the town.

Matt: ... and all the directions for everything say like 'McDonald's, just two blocks from the Corn Palace.'

Where is the Corn Palace?

Matt: It's somewhere in South Dakota.

Sean: Corn, South Dakota.

Did they name the town after the Corn Palace?

Gary: It was Mitchell, South Dakota.

All: Yeah.

So what do you do when you go to the Corn Palace?

Sean: I can tell you, I've been in the Corn Palace and you know what it is? It's a gymnasium where they have their State Championships, basketball. It's true.

Matt: Yeah, they said that the Harlem Globetrotters were coming next week.

So it's all this hype and it's a gym?

Matt: Well, the outside of it is a Corn Palace.

Jen: It's made out of corn.

Chris: It's like corn sculpture on the outside, it's the most bizarre thing.

Matt: It's like the Kremlin.

It's completely edible.

Gary: Except the door handle.

Chris: When it gets hot in the summer, the

building explodes!

Then it's the Popcorn Palace!

Sean: But, you know [that] they have tables with flags from every state and there are these books, and you can track people from your state and who have been there recently; they probably have Vancouver and Canada.

Matt: The FBI uses it.

Sean: You are supposed to sign in, and then say, 'Oh look! Betty was here two months ago!'

Chris: It's a good thing we didn't stop, because Gary's a felon.

Do they have postcards?

Sean: Oh yeah, they have tons of postcards because every year they rebuild it; the birds eat it, so every year it's a new design.

Chris: But it always looks vaguely like the Kremlin.

So, do they have pilgrimages?

Sean: You should organise a pilgrimage — sign me up on your pilgrimage.

Bunnygrunt

**Bunnygrunt L to R:
Chris, Jen, Matt
and Karen**



Tullycraft L to R: Jeff, Sean and Gary

Karen: Oh, just a stupid little university in St. Louis, a couple of blocks from my parents' house.

Gary: SLU, Stupid Little University.

Okay, the Corn Palace story exhausted me, why don't you start asking each other questions?

Sean: Bunnygrunt, this is Sean from Tullycraft. Do you have a new record in the works or are you planning a new release?

Matt: Funny you should ask that, Sean, I being Matt. Yes, we do have a new record in the works.

Sean: Really? When is it coming out?

Matt: I don't know.

Sean: Well, well, what label is it going to be on? Where should I look for it?

Jen: You will be able to find it in your local record store, it will be under 'B.'

Sean: Do you know what the cover is going to look like?

Jen: We are not at liberty to say at this point.

Matt: Hey, Tullycraft, do you have a new album that will someday perhaps be recorded and released once the songs have been learned?

Sean: Well, you see now we just got Gary Tullycraft back from Chicago two days ago and I do have to teach him our new songs and we do have an album's worth of material to be recorded and it's going to be out, in late summer — yeah, in late summer.

Gary: Are you thinking, Bunnygrunt — Chris especially — that yours will be out by late summer?

Chris: Oh, gawd, no. It'll be lucky to [be in] '97.

Matt: we should explain for the readers that may be confused, why Gary [of Tullycraft] was with us [Bunnygrunt] because Gary was with Jen, Chris and I as we drove across the country.

Jen: And maybe we should explain why Karen wasn't with us.

Karen: Because I'm not allowed to ride in the car anymore.

Matt: We were coming out here to these shows. This show and a couple others, and Gary, at the time was in Chicago.

Gary: Doing some B-side work for the Pumpkins [laughter], doing some session work.

Matt: And so we picked him up and drove him across the country and showed him the Corn Palace.

Sean: And Karen didn't come with them because she refuses to tour in a car — she flies to all her shows on super limited time.

Matt: Yeah, we only had six days to do this so it would have been cruel and unusual punishment to have Karen ride in the car, play the shows, ride in the car and go straight back to school.

Karen: And plus, I'm windy.

Where are you going to school?

and continued with the housewarming party.

That's so punk rock.

Chris: I had good toilet accuracy.

Jen: Not to mention there were people having sex in the bathroom.

Chris: Yeah, we were having other problems that night.

Sean: That doesn't sound like St. Louis.

Gary: That doesn't sound like problems!

Chris: When it's not you and you live there. It's like, man, people are getting action in my house and I'm not.

How many of you have been to Vancouver before?

Matt: Gary, Jen [Rizzo] and Chris.

Besides the Nardwaur show, did you get taken on a tour or anything?

Matt: Not this time.

Jen [Rizzo]: That was introduction enough. **What's your favourite thing about Canada?**

Matt: It's beautiful.

Jen: I like the socialized medicine.

That might not be around for much longer.

Jen [Rizzo]: The mountains looming over the town.

Jen [Bun]: I like the coins.

Jen [Rizzo]: I like the accent a lot.

We don't have an accent, you have an accent.

Jen: No, you do.

No, you have the long 'A's.

Americans: 'Ab'out 'ruff

Sean: My favourite thing about Canada is Celine Dion.

She's pregnant and is taking time off her multi-million dollar career.

Sean: She is the female version of Meatloaf — she wears capes and she's very dramatic.

DISCORDER: When is the last time you threw up from drinking and what was it like?

????

Sean: Karen, last night!!!

[Everyone laughs.]

Karen: I did not throw up from drinking last night. I could probably say that I have never thrown up from drinking, but I'm sure I'm getting close to that day.

Jen [Rizzo]: Alright! She's 24, the other day, by the way.

Happy birthday.

Karen: That was yesterday.

Geoff [to Jen Rizzo]: You did this for my benefit, didn't you?

Jen [Rizzo]: Geoff, what is your story, cause I haven't heard it.

Geoff: I went out and got drunk a couple of weeks ago, came home and threw up out my nose.

Chris: I have a great story. Jen, Matt and I live together and on Valentine's Day we had a housewarming party and I was drinking gin and tonics and finally I had to go into the bathroom and throw up. I had decided after that it wasn't a good idea to drink gin and tonics anymore, so I left the bathroom and went and got myself a beer

wrapping it up!

Sean of Tullycraft makes a zine called Thrill filled with indie rock scene reports and reviews, lots of photos (mostly of bunnygrunt) and it's free so you can write him at: PO Box 20639, Seattle, WA, 98102, USA.

Jen of Bunnygrunt also does a zine called Panaphobia all about panaphobic people in the indie scene and their phobias, including Vancouver's own Gaze and cub. Write to Jen at: Steptophilia Records PO Box 3461, Maplewood, MO, 63143, USA.

If you have already begun writing away for these zines, give yourself 20 indie cred points. •

LOISBACH



BUILDING SOCIAL SCULPTURE

It's Wednesday night at the Town Pump, and the band is running late. The room is black; lights down, standing room only. The crowd is getting restless when the music changes to a boy's choir hymn. Spotlights illuminate the instruments as though they are sacred objects: drum kit, single snare drum, microphones. Smoke hisses out into the room, billowing up into the light. The boy's choir is replaced by a fast, industrial beat, layered with a fanfare that was probably used to introduce Nazi rallies. The crowd fills the floor expectantly, waiting for the climax and for the band to appear. No change. The beat is unremitting, the fanfare swells, the smoke keeps pouring up into the lights. Someone yells, "get on the fucking stage!" Still no band. All the trappings of spectacle are in place, the spectators are here, but the individual band members are missing. Loibach strikes again: welcome to the *Jesus Christ Superstars* tour.

Loibach is a Slovenian industrial band known for its politics as much as for its music. On this "promotional" tour, Loibach is playing with religious symbolism in the same spirit with which they have appropriated the trappings of militarism and industrial production. The lead singer finally appeared dressed as Jesus instead of the usual militiaman/cultist; and the band members wore clerical collars. *Jesus Christ Superstars* is a continuation of past tours such as *Occupied Europe* or *NATO*, with the main difference being the target audience. Previously Loibach has mostly concerned itself with critiquing an Eastern European brand of totalitarianism; now they put the Western illusion of individuality on the block in this program geared toward Western audiences. By using the name and covering the title song from Andrew Lloyd Webber's monumental musical, Loibach suggests that lurking beneath the Western dream of individuality lies uniformity; the entertainment industry is a propaganda tool in the West as much as art is subject to political manipulation in the East.

The name Loibach is the original German name for the band's hometown of Ljubljana, Slovenia. spoke with Ivan of Loibach before the show, and when asked why they chose the German name, he replied, "We did it instinctively... simply because there was a certain anti-German sentiment in the air since the end of the Second World War; Slovenia has been pretty much occupied by German mentality and culture and so on. This name has been a kind of forbidden — not forbidden officially — but a forbidden symbol." By resurrecting the name, Loibach points to a troubled Slovenian history of foreign occupation (the Hapsburg Empire, Nazi Germany and Tito's Communist regime). Forming a band under the name Loibach in 1980 was also the first step in an ongoing project to rectify or

at least create a discourse about "traumas from the past affecting the present and the future." Using performance art, music and provocative poster designs, Loibach was a critique of the former Yugoslavia's collective amnesia with respect to political history and the similarities between each consecutive totalitarian system in power, as well as a prediction of the rampant reactionary nationalism to come.

Loibach operates as a collective. Contained in one of the items of the original Loibach covenant is that "each member personally

rejects his individuality." The aim of the band was to produce a creative illusion of a totalitarian structure and to operate within it freely; to individualize the collective, not collectivize and socialize the individual. Band member anonymity does not repress individual creativity but rather serves as an open admission of the industrial nature of music industry and artistic production. Loibach makes industrial music, and as Ivan points out: "The way we use the term 'industrial' was more the principle of work itself. We are producing our product in an industrial way; it goes through several different hands before it actually reaches the consumer." As well, Loibach believe that the only way to neutralize the power of ideology is to deliberately appropriate the trappings of that ideology. Ivan comments, "We use political language in pretty much the same way as poetical language... the only way to avoid being part of a political reality is to actually use the same language." For instance, on the eve of war in the Balkans, Loibach played to a sold-out audience in Sarajevo. One band member, dressed as a military general, gave a thundering speech that was a collage of speeches by Tito, Hitler, and the local Serbian nationalist leaders. Thus Loibach may seem to have duplicated the totalitarian regimes they oppose, when in fact they are holding up a mirror to society and popular culture.

Another tactic of social critique is Loibach's re-working of popular songs like "Symphony for the Devil," "Final Countdown," "Life is Life," and "Jesus Christ Superstar." The music is all Loibach with the grand choruses and techno military beat, but these songs gain new significance in the context of Loibach's political aims and origins. Rock songs — supposedly the embodiment of freedom and rebellion — are used to illustrate the totalitarian workings of Eastern and Western systems. Loibach's covers also challenge the concept of copyright in an industrial, digital world. What is a "copy," when the "original" record is mass-produced on an assembly line? As their Covenant states: "We proclaim that copies have never existed."

The members of Loibach founded NSK (Neue Slowenische Kunst) in 1984. The group was conceived as an art collective (literally, New Slovenian Arts) that also included the visual arts group Irwin, and the theatre group Cosmokinetic Cabinet Noordung. Loibach represented the ideological component of the collective, Noordung the religious, and Irwin the cultural and historical aspects. They were soon joined by the Department of Pure and Applied Philosophy and the New Collectivism design section. The aims of NSK originally were similar to that of Loibach: an attempt to free art from servitude to the state propaganda machine, and through art to form an autonomous social group. NSK, like Loibach, believe that "traumas from the past affecting the present and the future can only be healed by returning to the initial conflict." For NSK, a key conflict occurred between the world wars when futuristic, utopian, avant-garde art forms were appropriated by emerging totalitarian regimes like Nazi Germany and Communist Russia. In order for these states to represent themselves as the ideal social structure, they transformed the avant-garde's utopian dreams into Nazi Kunst and Socialist Realism. NSK, in turn, appropriates these art forms as well as the original modernist styles in a unique collage of past, present and future, creating an art they call retrofuturism. Emulating many avant-garde artists of the 1920s and '30s, NSK formed as a collective in order to build new social structures.

In response to the creation of new Balkan states as well as the growing power of economic blocks like the European Community, NSK was re-created as a meta-national state in 1991. NSK claims no physical territory: the state exists temporarily as a "living social sculpture." By declaring NSK to be a "state in time," the group had created an extra-territorial state dictated by art, a "state of the art" as opposed to art for the state. NSK does not challenge the sovereignty of any other existing state, but rather materializes and coexists peacefully within and without other states for a period of time. For instance, in 1993, the NSK state was temporarily declared in Berlin's Volksbühne Theatre for a period of three days. This was the first peaceful occupation of a foreign country.

Entrance was restricted to those holding NSK passports or visas (which were freely available to anyone regardless of gender, religion, or ethnic origin at the "border"). Thus NSK proved that a state need not exist in opposition to other states or build walls around itself to preserve a national identity.

NSK is an example of a state founded on affinity and coalition rather than on ethnic nationalism. Ivan confirms the rumor that some Bosnian refugees crossed international borders using NSK passports. In Central Europe, at a time when ethnic tribalism is the cause of war among former neighbours, NSK is a realized utopia (literally a "nowhere place") that is inclusive, non-aggressive, non-aligned: a state whose citizens were all refugees.

Loibach plan to return to North America, perhaps with NSK to peacefully occupy some part of the continent. I vote for Disneyland.*

To access the NSK Electronic Embassy:

<http://lois.kud-fp.si/embassy/>

Passport applications are also available at this site, or send requests to NSK Information Centre c/o NSK PO Box 75, 61117 Ljubljana, Slovenia

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Haley smokies. Stu is not well. And, well, because there is never a time when 7's need be left behind, us inhouse 7's experts are o-takin' over this month. Lots of 17 round ones to listen to, little time to talk about 'em. So, enjoy... and pray for Ms. Marvel's speedy recovery. Cuz you wouldn't want to be stuck with us again.

The lovely Harriet records label, out of Massachusetts, sends us their entire new spring catalogues, with a whopping four releases! They're all noteworthy, so, uh, take note: first up, the latest offering from Seattle's **TULLYCRAFT** (you know, that band with former *Crayon* and *Wimp Factor* 14 members) who share this single with Los Angeles band **RIZZO**. Both of these bands contributed filthy tracks to the *Something Good* compilation on *Chair Boy* records, and these new songs are just as catchy poppy happy poppy. They are

something cool to be heard. Tullycraft's "Heroes and Villains" celebrates a new and enlarged version of the band, with help from Chris of *Incredible Force of Junior* and Sean Tullycraft's



sweet-heart, Jan Rizzo. This song, recorded live at some drunken party (well, the people there probably weren't really drunk) reveals a less cutesy Sean as vocalist. Rizzo, on the other hand, makes the most

of the eight (!) tracks while recording. There's lots going on in "Rental Raccoon": harmonies, wacky lyrics, and multiple guitar bits that are so simple but oh so pleasing. Your secret crush will turn into so much more, friend.

Harriet #2: we bring to you the new **VEHICLE FLIPS 7"**, one of the best singles this month. "Terminus" b/w "Solid Bar" is somewhat of a departure from the previous "indie pop" mass of their earlier recordings — this is almost postrock, whatever the heck that means. Side A is *Tor-toise*-like in its boss-heavy, groovin' mellowness, but with *Spent-y/Mac-From-Superchunk* vocals. Cutesy *Slint*? Maybe. It's long and excellent and a treat to discover. The other side is more upbeat; this waltz isn't too catchy, but is still too tappin'-inspiring — grab yer love dancin' partner! Numero tres is **TOKIDOKI**, more indie-pop. The songs are

similar to the cover: no, not puny and yellow, but kinda fuzzy and cute and a little young-ish. This "News Days" 42 record exemplifies "minimalist" in the best possible way. Nora and Peter are Chicago twee-sters who play acoustic guitar and keyboards and write sincere, lo-fi ditties which seem to imitate them *Softies*. Hey, then *Softies* should be flattered, not insulted.

OK, last in our Harriet package comes courtesy of **ORANS**, a mediocre sampling of folksy stuff. The 7" sleeve is tacky in the fake-mable-with-fake ripped-paper-overlap-collage way and, once again, the songs parallel the art. Julie and Ramona write pretty enough songs and we can appreciate the folksy melodies and jangly guitars in Side B's first song, "Paper." The other two songs, however, are bogged down way too much by the "extra guitars" by a certain Jerry Kyn, causing us to cringe at the psychedelic results. Not Julie and Ramona's fault! (Harriet, PO Box 649, Cambridge, MA, 02238)

Another split, this time one who wins and one who... passes. Simple Machines' residents **IDA** have written "Maybelle," the first recorded song to showcase the addition of new bassist/vocalist Karla to the already extremely harmonious New York trio. Karla makes *Ida*'s lush harmonies even

better. Everything is good about *Ida*: meandering, warm guitars; perfect, intense vocals; mood without pretence. Makes the skull ringle. The other side of this single is filled with Karla's other band, **BEEKEEPER**, who are a little.



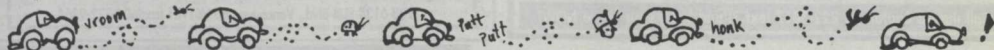
dare we say, grungier sounding. "Wait 'til then" just does not compare to the *Ida* track, but who says you have to turn over the record, anyway? (Simple Machines, PO Box 10290, Arlington, VA, 22210-1290)

Time to put the punk winners of this month. There're two new great queercore 7"s to rave about: **TEAM DRESCH** and **PANSY DIVISION**. The new *Team Dresch* v6.0 beta is on the ultra-cool Outpunk label/zine and was recorded right here in Vancouver when they were in town last winter for the *Rock For Choice*

extravaganza. Both songs are a little less catchy than their previous efforts, but anything Jody Coyote produces is worth listening to. It's still fast, driving indie-punk for the strong and brave at heart. (Outpunk, PO Box 170501, San Francisco, CA, 94117)

Another US band with a Vancouver connection, *Pansy Division*'s new one, *Monado*, is a Canadian-only release on our very own *Mint* Records. Could this be the first gay-core Canadian anthem? Guess so, but it's about time, eh? And they're doing more than most of us to "unify" the country by providing us with a Quebecois version of "Monado" on Side 2. Some purty harmonies and sassy humour (pokin' fun at the "Canadian haircut") as ever. (Mint, PO Box 3613 MPO, Vancouver, BC, V6B 3Y6)

And at last, our final 7" review is 100% Canadian and local, too! **CELESTIAL MAGENTA** is a trio of women who present us with rock, bordering on metal, music with all the tricks: strong vocals, feedback, and powerful sounding chords. In both "Clivedon" and "Another One," the prominent bassline carries the tune and often gives a sense of suspense. (Celestial Magenta, c/o #5-3217 Heather Street, Vancouver, BC, V5Z 3K4)



New Records on Hopeless

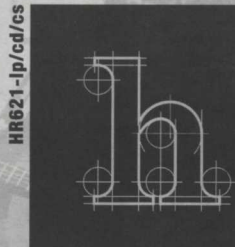
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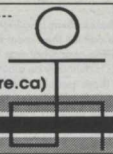
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by dj noah (djnoah@cyberstore.ca)



On Thursday, May 8th, The Chemical Brothers played in Vancouver to a souled out crowd at The Rage. It was a show reminiscent of the raves of the early '90s. The visuals were flashing furiously behind the brothers as they "worked out" their 1 1/2 hour set. It began with a taste of "Leaving Home," the first single off their last album, and expertly weaved into "Black Rock Beats" and on into a "Setting Sun." Their live version of this track was a tribute to their talent and knowledge of this evolving world of gear (their music's world for pieces of electronic equipment). What was particularly spine tingling was the time stretching of **Noel**

Gallagher's vocals, a technique which was made popular thanks to **T Power**, a pioneering jungle act from the UK.

The spirit of peace and the pure love of music was in the air that night, and the boys from across the ocean did not disappoint. Still to come this summer on Thursdays at The Rage are **Phaedra**, subClassic, Doc Martin, and Hardfloor, all presented by Dose who have opted for the stability of a club to present their shows, rather than the unpredictability of warehouse parties.

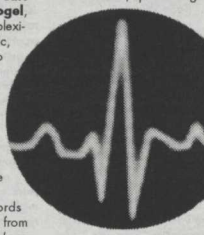
Some quick reviews for you this month as well. The **TRANCE EUROPE EXPRESS 5** compilation put out by Volume is the best of the

series so far. An impressive lineup that includes **Marshall Jefferson**, **Carl Cox** and **Christian Vogel**. **TEX 5** explores the complexities of electronic music, from minimal, to funky, to jungle. Twenty-three songs and a booklet on the artists featured. Volume releases some of the most impressive compilations you'll ever find on record shelves around the world.

From Logic Records come the latest release from **JOEY BELTRAM**. **Joey Beltram** live is a mix of his own releases, along with some classics from his record crates. Some of these tracks date back to 1985, proving

that it is possible for an artist to be ahead of the times. We call them pioneers.

Every once in a while an album comes across my sound system that throws a wrench into the logic machine. When you are used to a certain consistent sound from an artist, it is somewhat of a shock when you hear something that's off on a tangent. Usually, **SPEEDY J** records most upbeat songs



with slick production. However, this time he wanted to record some darker material, and **Public Enemy No. 1** is certainly born from the river

Styx. There is a melancholy ambient and darkside drum 'n' bass on this 11 track experiment in blackness and serves notice that Joachem is a more versatile artist and has now added a hint of unpredictability to his work.

Locally, I've got three gems to tell you about. Ian Cognito and Jeremy Harrison are **SUBCLASSIC**, and have independently released **Mum**, their first commercially available album. It is a mix of styles, from goa to techno (circa '92) to Euro-pop, and has been selling out in local record shops. The several years that Ian and Jeremy spent in London is obvious in their sound. Another release from **Robert Shea's** Map Records is the long awaited **Ethnic Dub**

Symphony in Ten Parts by MERE MORTALS. Included on this CD are "Gunjah" and "Shift," both of which appear on **Welcome To Lotus Land**, as well as "Sacred Grounds," which has never been available to the public, unless you

heard it from a DJ who was lucky enough to have received a copy of one of the 500 pressings that were done a few years ago. The intricate some structure that Ian is able to maintain in all his songs display his God-given talent for absorbing knowledge about the way sounds are created and manipulated. Not to be outdone by the roster of artists that Robert has assembled, Subduction Records has put together a nine-track, three-artist compilation that features **SECT** (Michael Victory), **RESPONSE TECHNIQUE** (Romao Iakovici), and **PHOMA** (Stephen Rosin). **Cube** is the first release from Subduction and catapults the listener into a world of floating ambience and experimental beats. Watch for more from this label before the year is out!

Next month will be an expose on **BLUE WATER SYSTEMS**, as well as reviews of the **ORB**, **ARTCORE 3**, **WE BARADA**, and **FEED YOUR HEAD**.

COPIE NEW WORLD AFRICAN MUSIC OUR MANDATE IS TO PLAY FOR YOU OUR

TOP 103 + THREE

NEW WORLD AFRICAN MUSIC

SINGLES CHART

THIS MONTH

1. SHIRLEY SCOTT
2. SPECIAL GIFT
3. BARRINGTON LEVY
4. RITZ KIMBLE
5. TIM CUNNINGHAM
6. GERARD NAUET
7. KENNEDY LOVELY
8. KENNY BURNELL
9. LYNN WHITE
10. BERTS HAMMOND
11. Ray Vega
12. Brooklyn Funk Essentials
13. Wailing Soul
14. Luis Salinas
15. Helen Baylor
16. Jimmy Cliff
17. Willie Hutch
18. Exodus Quartet
19. Youth Thru's Claret
20. BERTS HAMMOND
21. Mykel Biss
22. Alphonsa Mouzon
23. Jason Miles
24. Israel Vibration
25. Burning Spear
26. Dennis James
27. Giovanni Hudgins
28. Terry Hall
29. Marcus Printup
30. Glenn Turner
31. Luciano
32. Zachary Brauer
33. Mikiel White
34. Rhema Y. Candale
35. Joyce
36. Phil Woods
37. Nigerian Soul
38. Joe
39. Peggy Scott-Adams
40. Alifan Hunter
41. Al James & The Adams
42. Lenny White
43. Joe
44. Carib. Jazz Project
45. Evertas Blender
46. Claudia Chin
47. Bessie Mae
48. Phil Woods
49. Manfreda Fast
50. Baby Machine
51. Yanni Babi
52. Jazz Jamaica
53. Caribbean Rhythms
54. Marlene Shaw

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BILL REITER

THE MOLE OF SOUL

SUNDAYS 7-9PM

CJVB 1470 AM

Q3.3 FM Cable

JUNE 1997

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under review

NATACHA ATLAS *Diapora* (Nation)

Natasha Atlas is the last of the "big names" to come off the Nation Records label, following bands like **Transglobal Underground**, **Fun-damental**, and **Loop Guru**. Indeed, this album was produced and mixed by Count Dubulah, A. Ahlon, and H. Montu from TGU, so the sounds are similar in tastes.

I first heard of Natasha Atlas way back in 1994, on **Jah Wobble's** *Take Me to God LP*. Natasha Atlas stuck out on that album, which, unfortunately, is more than what she does here, on her own eponymous LP. This album is neither truly the ethnic house one comes to expect from Nation, nor is it real ethnic music, but instead it falls into that flat category of people who try too hard.

I have my own theory of why this album doesn't pass muster and it doesn't have anything to do with the talents of Atlas herself—I think it is because her musical tracks don't complement her voice. Another musical ensemble—someone more cutting edge like **Loop Guru** or **Banco de Gaia**—may have gelled better. If she wants to compete herself to other ethnic divas like **Mercedes Sosa**, then Atlas had better come up with a more passionate effort.

Christina

JOEY BELTRAM *The Start it Up (Claude Young Remixes)* (TRAX)

I first heard this song on the sensational mixed CD *Jeff Mills—Live in Tokyo*. The tracks are extremely different with a long and layered percussion intro that builds continuously like Yuletown. However, this track has none of the congestion and slimy yuppy infestation, just a low driving kick drum and a bongo drum sure to drive you mental and create a torrent of sweat down your spin. Not a lot of music here, just relentless beats and bass.

m-ph

BEN FOLDS FIVE *Whatever and Ever After* (BMG)

Ben Folds used to be an ex-lounge piano player and punk guitarist. Now he writes better coo-oh and ba-ba-ba pop songs than Sloan. I just can't bubble exuberantly enough about this guy. His backup band is an incomprehensibly subtle jazz drummer who still rowks and a boss player who thinks he's **Eddie Van Halen** (or one of **The Inbreds**). Ben himself tickles the ivories and sings passably well. But his lyrical Gash! He can go from "I want my money back/ Give me my money back/ You bitch/ And don't forget my black shirt!" to "I poured my heart out/ It evaporated... see?" He really does ride!line pop in the most ironic of ways, from his band name (there're only three of them) to his hidden track at the end. This is definitely the soundtrack to my life.

frank?

BLUE VEIL *Blue Veil* (Independent, #342-916 W. Broadway, Vancouver, BC, V5Z 1K7)

Blue Veil formerly known as **Stella** are a Vancouver group which has appeared from out of nowhere with a solid debut CD. It has immediately landed in the repeat-play pile near my compact disc player. Built on a foundation of noise, hiss, and overdripped guitars in a **Moonsocket**/**Eric's Trip** fashion, the songs are folksy in their sparse arrangements, vocal style and minimalist composition. At the same time, they still provide enough oomph to more closely resemble a drummer-less rock band, sometimes resembling **Meca Normal** in the process.

Although many of the songs feature some percussion, this male/female duo focuses your attention on voice and electric guitar through a dozen warmly down-tuned songs. Another one straight from four-track and onto silicon, so if you dig the lo-fi tip and noise-en-

hanced songs, **Blue Veil** is well worth checking out.

Brian Wieser

COMMA *Lonely Days EP* (Noom)

This is the 23rd release of this very reliable German label. The EP contains three versions of the song "Lonely Days." The A-side has a very long narrative intro that's a little cheesy. The B-side contains my favourite version, "The Club Version," which lacks the vocal bits, and a harder automotive "Saw Mix." The tracks are clocked at 145 bpm and are very high energy and trancey. All three versions have an underlying 303 theme with the essential breaks, builds and rolls that get glow sticks waving.

m-ph

ELEMENT OVER NATURE *Cyberreality w/Age of Cyberspace, Outland 9027* (Transient)

Another high-power alien attack from Transient which is sure to eclipse your senses. Nothing overly unique in this release, except for the presence of the somewhat apocalyptic ambient track, "Outland 9027." The songs are in the mid 140 bpm GOA style and are sure to captivate the floor with the layered soundscapes and a man with no name kick drum to the head.

m-ph

ERIC'S TRIP *Long Days Ride Till Tomorrow* (Sappy)

You (or at least I) have to love a band that records songs at 2:30am and uses plastic bottles and glass and hand slops as percussion. In many ways this album is the most honest of all of **Eric's Trip's** stuff. On one early track Julie sounds just like she's ripping off **Kim Gordon**. On the last track she's singing backup and you can't tell if she's laughing or crying or drunk. The band seems to mature before your very ears. My friends criticize **Eric's Trip** for being sloppy, but the calibre of songs on this

outtakes album is so high that you can tell they spent hours mulling over what was best. This is definitely an album for all those people who sit up until 2:30am playing plastic bottles thinking they're the only one.

frank?

JOHN FAHEY *City of Refuge* (Tim Kerr)

John Fahey is one of those rare people who you would want to bring along on an acoustic guitar on a camping trip. As undisputed master of folk blues for the past several decades, he has come up with some of the simplest, most pure "unplugged" music around.

However, his new album, *City of Refuge*, provides a stark contrast to what you might expect. Full of industrial-type ambient noise and background sound, it sounds like **Elizabeth Cotten** held hostage by **Einsurzen** **Neubauten**. Granted the two parts of the title track, which take up about half the album, are much more straightforward, more synonymous with the laid-back sound he's best known for. This is sandwiched between some pieces full of the above-mentioned atmosphere—it all creates a sense of urban decay or alienation. Not the bucolic sorts of images I'd expect to be running through my mind when I listen to Fahey.

In particular, the album's closing track, "On the Death and Disembowelment of the New Age," seems like it might even be a little dig at some of the many sensitive, new age guitarists whom Fahey has no doubt influenced. Twenty minutes of eerie found sound, it would be something better suited to the *Mute* record label than, say, the *Windham Hill* one.

This album should really be heard in its entirety, and most importantly, it should really be heard. And even if you don't take my word for it, it's endorsed by that **Michael Jordan** of post-punk, **Thurston Moore**. Is he getting royalties?

Michael Chouinard

FRONTLINE ASSEMBLY *Live Wired* (Off Beat)

This is a writing experience of local industrial music, live. Packed into this double album is some of **Frontline Assembly's** better known material, like "Millennium." The best way to experience *Live Wired* is to kick back, relax,

and really listen. Some of the sounds created just blow the mind. **Frontline Assembly** carries a morbid tone, but it's wonderful. One can get well into this industrial. **Frontline Assembly** is extremely unique.

Markus Schmid

THE HERBALISER *Blow Your Headphones* (Ninja Tune)

To use hopelessly dated terminology indicative of my sad fixation with the '80s: "Totally awesome! Rad, dude!" Oh, wow, like, I feel like, Sean Penn.... Nevertheless, this very inspiring effort from **Jake Wherry** and **Oliver Trottles** is a cut above their last LP, *Remedies*. Along with **Funky Porcini**, **DJ Food** and **DJ Krush**, **The Herbaliser** is defining trip hop for the late '90s, creating the standard for the genre that easily can be called "illbient," or merely, "trip tracks without the lyrics." [Well, that is the best way to describe this form of art!]

Noticeably absent from this sophomore LP is the outfit's uncanny and silly fetish for violent gangster epics like **Dirty Harry** and **Martin Scorsese** films. This time around, the inspiration tends to be simply awful early '80s pop shows. Is that an improvement? Well, it is in my mind!

Tracks that jump out at you and churn your brain into a beat-pounding sensation include "Ginger Jumps the Fence," "Mr. Chumbe has the Flow," "Shocker Zulu," and "Theme from Central Centre." And as ever, with all mechanised outfits, the track titles are absolutely meaningless. That's the beauty of it all. Absolutely meaningless...

Christina

ROCK PLAZA CENTRAL *Quantum Butterass* (Independent, General Delivery, Sackville, New Brunswick, E0A 3C0)

Considering their popularity in Canada, it's always surprised me that **The Rheostatics** haven't inspired very many imitators. Once an innovative band gets to their level, every big city tends to spawn a few groups that wear their influences on their sleeves. That being said, I was happily surprised to hear **Rock Plaza Central** for the first time. Similarities with **Etobicoke's** finest are both coincidental and intentional. I say coincidental because of style; the songs are acoustically driven pop-rockers with liberal use of

dynamics. Instrumentation includes cello, piano, and banjo to complement the foundation of bass/drums/guitar; and the lyrics are stories unto themselves, complementing the creative and interesting songs. At the same time, any comparisons could be considered intentional because two "guest" artists on *Quantum Butterass* are brothers of the Rheostatics: **Martin Telli**, John and Douglas.

If imitation is the sincerest form of flattery, then **Rock Plaza Central** is paying a great compliment to a great band. More importantly, they've managed to make one of the most enjoyable records of the year.

Brian Wieser

BRIAN RURYK *Guitar Obstacle Course* (Tracksun Industries)

Bub: "This record would sound beautiful if it was recorded with acoustic instruments. The distortion ruins it all, damn it! It's chaotic. It sounds wrong."

Borb: "No, you got it wrong, Bub. Distortion isn't necessarily a bad thing. Confusion, unpredictability, imperfection brings about beauty as well. Jeep, open your ears!"

I don't understand experimental noise music. I have been a fan for a while now, listening to such local bands as **Beaty Pear**, **The Original Manifold**, **Music That Sucks Listen Too**, and **Bellingham's Noggin**. **Brian Ruryk** is my favourite so far. *Guitar Obstacle Course*—high, noodly electric guitar, screaming, field recordings, drums, samples, hair, all kinds of racket. A couple songs, very effective use of piano. **Brian Ruryk** has a good ear for noise, though the noise seems unrelenting at times. This is where most experimental noise bands lose me. Maybe I'm missing the point.

Recycled LP sleeve. Cut and Paste. Nice.

Harry Cat

RUSTY *Sophomore* (Handsome Boy)

Now these guys are truly grunge; they look grunge, they sound grunge, their whole image is grunge, but they are grunge in the literal sense, not in the cliché Seattle sense. I guess that's what rock 'n' roll's all about—it's about being sweaty and grimy. It's about dressin' sloppy, sportin' dreads, and wearin' toques

Rusty's music reflects their image: cocky, sleazy rawk 'n' roll with gruff, raspy vocals. At times they sound a bit like **The Doughboys**, though less power pop, and more gritty rock. They've got more in common with mainstream rock bands like **Junkhouse** than they do with, say, **The Replacements** or **The Rolling Stones**. The first couple of tunes, "Doin' Fine" and "Empty Cell," are OK, but that's about as good as this album gets.

Fred Dert

This is a single from *Transient* 5, a great GOA and trance compilation series from this renown UK label. The two songs are in the low 140 bpm/s with a prominent GOA kick drum, bassline and layered arpeggiations. "Alien Hiltman" is definitely the more original of the two tracks with a less crowded sound and funky and groovy percussive breaks in the place of the usual GOA breaks.

I wish I had
the not co
then I'd take all the cool people
and we can
ignore the new
I've decided to dose
my hopes waste
in adoring that
adaptation may
adaptation may



PECK
PECK
PECK

TOO TOU

STEAMING TOOLE
Deliciously Saucy
(Kelp, 32 Ascot Court,
Fredericton, NB, E3B 6C4)
Music that lulls with a sweet
melody juxtaposed with
noises and sounds of percus-
sive clattering; irrelevant,
unrelated driving beats. *De-
liciously Saucy* is a compelling
debut CD release for
**Fredericton's Steaming
Toole**. Over 20 tracks
and 73 minutes, we are ex-
posed to a dump of sound ex-
periments and songs straight
from the attic and onto CD.

This disc differs from most
lo-fi fare by virtue of the va-
riety from song to song. Instru-
mentation — which mostly fo-
cuses on guitar and voice, but
also includes drums, banjo,
trumpets, and odd keyboard or
tape loop sounds — differs
from the LP in that you'd ex-
pect by this group.

From the melancholy **Bro-
ken Girl-sauce** strumming
of the third track, "Traffic
Jam," to the sound collage
of "The Soul Covering," De-

STYROFOAM TOMBSTONE
Ridiculous
(Artwork)
The all-girl quintet **Styrofoam Tombstone** has finally put out a six-song demo on the tiny LA Artwork label. The band has seen several members relocate to other cities, which has made touring and recording much less frequent than when they began playing their feminist pop music.

SWELL
Too Many Days Without Thinking
(Beggars Banquet)
I remember Swell very well

TRUSTY
The Fourth Wise Man
(Dischord)
In my mind, one of the most un-DC of DC outfits (maybe: one of the most un-Dischord of Dischord outfits). Thousands of you out there are collectively exclaiming "Thank God, almighty!" right now; certainly, this isn't a strike against **TRUSTY**, necessarily.

Much of the material here draws from the late '70s, early '80s British power pop, punk acts (from which certain **TRUSTY** CA outfits have drawn from in recent years). At times this homage takes the form of direct quotes: riff off **The Pretenders'** cheer (from "The Wait") that "Pointlessly Pretty" is built around. As much as I like the **Buzzcocks**, **The Jan**

URBAN GROOVE
Robost EP
(Plink Plonk)
When I listen to a Detroit techno release I wonder how I could ever have bought and played a **Perfecto 12"**. Techno is certainly where it is at. Minimal funky techno is the name of the game on this release. I close my eyes and all I see are bubblegum dancers. No breaks for water, only hypnotic grooves and perhaps a hip replacement. These songs will certainly put a smile on your face.

m-path

VARIOUS ARTISTS
Feed Your Head
(Planet Dog)

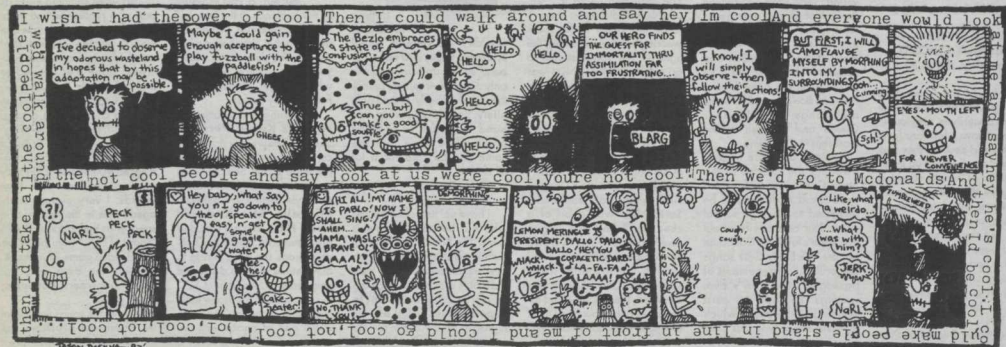
Planet Dog compilations are always sort of iffy, in that they are never a featurette of the best Planet Dog has to offer. They don't offer the Big Names, such as *Eat Static* or *Banco de Gaia*. Instead, they attempt to create a listenership for those outfi who exist on the fringe of the ambient-techno scene that has really grown too large for its britches by now.

A word about the trance/ambient genre now: the field has new catch-phrases like "illbient," "drum and bass" and "funkno' of intelligent techno" and "progressive house." Labellisations are not what the genre needs to revolutionise itself. Similar to the

SOUNDTRACK
Nowhere
(Mercury)
Boring! With an album that features **Radiohead's** *Elasticity*, **Hole's** *Massive Attack*, the **Chemical Bros.**, **Curve** (haven't heard from them for a while), **Ruby, Chuck D**, **Lush** and the archsatirist himself, **Marilyn Monroe Mansour** ... this LP was damnedly disappointing! This album would give movie soundtracks a bad name except for the fact that they already do have one. Usually they're cheesy; this album is just a yawner. We want the **Curve** track is decent, we appreciate it in the way you enjoy the *Flintstones* after watching endless hours of *Beavis* and *Butthead*.

Oh, and it features piss-stereotypical gen-X loserco-dialogue like this (in stoned whisper): "LA is, like, nowhere; and everyone who lives here is lost." Shit, it's enough to make you want to get a job in a band!

Christian



real live action

THE MAD PROFESSOR

MACKA-B

Saturday, April 12

Starfish Room

MacKa-B projected Joh energy through his amazing stage presence as the *Mad Professor* worked the mixing board, looping and reverbing a beautiful musical live. Together with the Electronic band, this dynamic British group awakened the crowd with an utterly funky beat. The lyrics preached political, yet positive messages. Songs such as "Rasta Man" focused on the proud heritage of the Rastafarian culture without causing the predominantly white audience to feel alienated.

MacKa-B's dark humourous lyrics addressed subjects such as his native Britain's mad cow disease. He made the disease out to be a plague on all non-vegetarians looking forward to their next burger. This song exemplifies **MacKa-B's** use of the stage as a musical equivalent of a political rally, gathering support for his moral ideals. Amazingly enough, although he spent the night preaching his personal utopia, the music was left intact. In fact, it seemed as though people were grooving just as much to the messages as they were to the dub reggae sound. Perhaps this was due to the humorous twist to the songs. After all, there's no avoiding getting down to the Rasta remix of the *Fiddler on the Roof* classic "If I Was a Rich Man." **MacKa-B** and the *Mad Professor* prove that dub-reggae remains alive and thriving.

Jan Hill & Joyce Indig

MATTHEW SWEET THE BLOODY CHICLETTS Wednesday, April 23

I had heard the name **The Bloody Chicletts**, but I knew nothing about them. Obviously, they must have a few fans (or a lot of friends) because they had a decent sized crowd up front. The **Bloody Chicletts** sounded kinda like **Weezer** or maybe **The Cars** with loud guitars. The synthesizer was a nice touch but they overused it. It would have been more effective if it had been used more sparingly. Often it seemed like the synth guy only played to keep his hands busy. Sometimes less is more.

Matthew Sweet and his band (including **Kim Menck** and

Paul Chastain from **Velvet Crush**), took the stage and launched into "Come to California," the opening track from his new *Blue Sky On Mars* album. They proceeded to churn through 22 mostly sped up tunes, drawing heavily from 1991's *Girlfriend* album. They also threw in a **Kinks** cover and a **David Bowie** tune.

Musically, the band was alright but they seemed uninterested in and unwilling to interact with the audience. Heck, they hardly even looked up from their instruments. Shouldn't a live show be, at the very least, as entertaining as listening to the album? I'm not sure this one was.

And is it a coincidence that the more these artists get played on "modern rock" radio, the more drugs show up to the shows? I think not. I'm sure every frat will represent on this night.

The next time **Matthew Sweet** comes to town, I think I'd be just as content to stay home and listen to his CDs.

Fred Dorf

VEDA HILLE Saturday, April 26 Railway Club

The end of April brought **Veda Hille** and her band, *The Dancin' One*, the *Awesome One*, and the *Humble One*, as they were nicknamed in Germany) back to their old haunt, the *Railway Club*. **Veda** herself earned the nickname *The Little Volcano* in Hamburg and her energy continues to be unwavering. **Veda** sang and played the keyboards and a gorgeous tenor guitar as usual. Her guitars, she told us, have the dramatic names of "Stella" and "Blanche." **Veda** played a lot of songs off her older album, *Path of a Body*, as well as beautiful songs like "Slumber Queen" and "Belshyph" off her most recent CD, *Spine*.

Many of us are eagerly awaiting the release of the *Emily Carr* song cycle which **Veda** joked is destined to be relegated to the high school curriculum as material about everyone's favourite Canadian painter. The *Emily Carr* songs are brilliant arrangements of passages from *Carr's* own writings. Perhaps the most stunning is the piece which includes the only words *Carr* ever wrote about love:

"sleeves are sleeves, cheeks are cheeks, and hearts are blood and pumps." **Veda** also did a spoken piece, the first time I've heard her do one. It was vibrant and confusing, and we were welcome, she told us, to ask her afterwards what it all meant.

Kris Rothstein

SOCIAL DISTORTION Tuesday, April 29 Vogue Theatre

The *Vogue* was full when **Social Distortion** took the stage opening with an old **Stones** classic, "Under My Thumb." From there, they continued with more old stuff and mixed it up with radio hits like "I Was Wrong" and "When the Angels Sing," both taken from their most recent effort. They even played the classic "Story of My Life" midway through the show.

The unfortunate thing about watching the band was the constant distraction of people trying to get up on the stage while the bouncers were trying to keep them off. It ended up getting really stupid and singer **Michael Ness** (known for having quite the temper) was starting to lose it. Many people were kicked out, and seeing as how the band just stood there on stage, this little circus with the bouncers was actually amusing to watch. Just when we thought we

had seen and heard it all (Ness dedicated a song to all the ladies in the room wearing black underwear), the lights in *The Vogue* started to go out. By this time, **Ness** was about to kick the shit out of the lighting technician. Somehow, the crowd brought the band back on stage for an encore. I must say the encore was indeed the cat's meow: "Cold Feelings in the Night," "So Far Away," and **Johnny Cash's** "Ring of Fire" made it all worthwhile. Sure, **Ness** was a bit of a cheeseball and *The Vogue* could stand to review its crowd control policy, but hey, the band rocked, our favourite songs were heard, **Chuck Biscuits** was on drums. **Ness** apologized for his unruly behaviour and I think everyone went home satisfied.

Kenny

WILCO BETTIE SERVEERT Sunday, May 4 Rage

I arrived at *The Rage* just as **Bettie Serveert** was starting up. Only ever having heard this band before through the walls of an old roommates bedroom, I found myself hoping that they would skip their old hit single "Tomboy." To my delight, **Bettie Serveert** was more rock than the pop music I was expecting. They got off to a great start, and I think that the guitar player was rocking harder than anyone else in the building. That kind of energy in a band — where the musicians are having a good time and they'll be damned if the crowd gives a f--- — is refreshing these days, I must say. Just as I was

"*Passenger Side*" in hard punk rock style (that's right — two rocks). I think the guy who turned to me and said, "I guess they wanted to get that one over with" was accurate in his assessment of the situation. I am listening to **Wilco** and wondering when will be their next show (I will withhold the unfortunate answer to this inquiry).

Caroline Twiss

FERRON KAREN PERNICK Monday, May 5 Vancouver East Cultural Centre

It was great to see **Ferron**, longtime feminist folkie and one of the original purveyors of that genre "women's music" in an intimate setting. As I ex-

pected, a vast majority of the audience fit the female/35+/Commercial Drive-type demographic, which was a big shame. She deserves a wider, younger audience. This is no whiny singer-songwriter — **Ferron** really rocks!

Opening was Seattle folk neophyte **Karen Pernick**. She's self-deprecating yet sincere, but needs some work on the stage posture. She delivered a good, strong set with a voice and style somewhere between **Michelle Shocked** and **Veda Hille**. Her set included great material about the Buddhist monk she gave a ride to in Montana and the deranged neighbour in "Apartment 12."

Ferron took the stage looking softer, rounder, more relaxed and at peace with the world. Being the mother of a

three-year old will do that to you! But cushy was not in the cards musically with a cracklejack guitarist and electric cello player (two women) backing her. The material we've heard over the years at the Vancouver Folk Festival was played with tighter, more polished arrangements which suited the intimacy of the venue. Those old songs of heartbreak and separation got a gentler, quieter reading with less of the bitter edge she displayed in the past. **Ferron** seems to have moved past her "in your face" phase and takes on her role as folk elder and role model with humour and maturity. She's still up there havin' a good time after all these years, and she seems to be borrowing more from the pages of male singer/songwriters like **Leonard Cohen** than her female counterparts.

She introduced her trademark classic "Testimony" (23 yr. old song, and still resonant) with a thought-provoking anecdote about women moving from being victims to warriors to gardeners. At age 45, ex-Vancouverite **Ferron** is content to sow her political seeds quietly and let the songs bloom and speak for themselves.

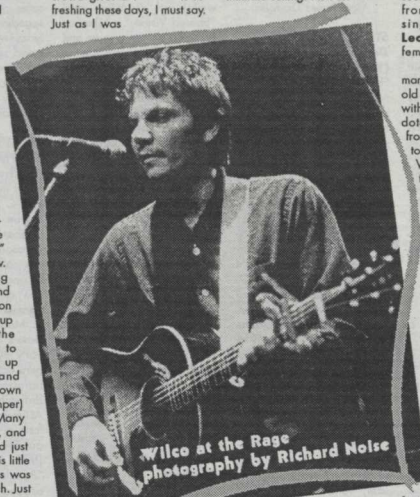
Val Cormier

CHEMICAL BROTHERS Thursday, May 8 Rage

I can't remember the last time I had this much fun at a show. *The Rage* was filled to capacity and the interesting thing I noticed was that the main beverage that seemed to be consumed was water and not beer. Why waste money on a beverage that you'll sweat out immediately by dancing when you could have water for

free? We were spinning tunes as part of a regular Tuesday night at *The Rage* and there was one visual on the screen that spoke me: a computer-generated baby that gyrated to music that only it could hear. While I was busy ruminating on this and chatting with a long, lost friend, the energy level skyrocketed and the two Brits, **Ed Simons** and **Tom Rowland**, commenced 90 minutes of furiously running between their keyboards. I very cleverly managed to be in the vicinity of a speaker as they started off with "Loops of Fury" from the *Wipeout XL* video game soundtrack. I'm sure the bass was not good for my ears, but damn, it felt good.

A lot of the songs were from the *Chemical Brothers'* latest offering, *Dig Your Own*



Wilco at the Rage
photography by Richard Nelse

Most, if not all, of the short 45 minute set was originals featuring her own style of music called Sprawl. The basement venue was packed with eager listeners just standing on the dance floor. Except for the occasional chatter and the one ignored plea for some dancing, the crowd stood mostly still (with the contagious foot tapping) during the performance.

She finished the set with another example of Sprawl called "Peace Conspiracy." I'm not really a fan of hip hop and rap, but di Ghent's tune had elements of both (at times she gestured like a rapper) yet it appealed to even a traditionalist like myself. She has a definitely refreshing sound. If the future

**SUPER FRIENDZ
THRUH HERMIT
MODEST MOUSE
BOSSANOVA**
Saturday, May 17
Starfish Room

Late addition to the bill, **Bossanova**, were deceptively named, as they neither played nor danced any Brazilian version of the samba. Rather, they

new, including "Green Hand" and "Machine Green" from their overlooked murder-recording 10" EP *Play the Game, Not Games*. A definite highlight was when they invited Catrona of **Plumtree** on stage to accompany them on the harmonica near the end of the set. In a tour that has lightly been billed as "Super Friendz Vs. Thrush Hermit," these two bands demonstrated that the

With all the posing in alternative music, it's a relief to see someone like Deal who doesn't put up with any bullshit but who still seems so damn likeable. In fact, she can be downright congenial. All night, she was very friendly toward the crowd, telling bad jokes, casually chatting up the people in the front row between songs, stopping the show for a second and pulling a girl up onstage to let her find a less cloutstruck place to see, and playing lost-and-found with some GM keys that someone threw her. Then when the hour long set was over, Deal started wrestling with one of the technicians, who then carried her onstage, as she saluted the crowd in her own special way.

the hills of Virginia, West Virginia and Tennessee back in the twenties and thirties). On this outing, Hazel was accompanied by her long-time friend and musical partner Alice. When the two women started off a little stiff (no doubt due to the fact that custom problems held them up at the border, resulting in the fact that they made it to Grinnell Island about "two seconds" before they were due to go on), they soon found a groove and started to really get into their set of favorites, including "The Ballad of Davy Crockett" and "The Ballad of Louvin Brothers" tune. By their closing set, they were in high form and obviously enjoying themselves. Highlights included Hazel's "Working Girls Blues" and "West Virginia, My Home," not to mention her sharp wit. Both **The James King Band** and **The James King Trio** (Norfolk, Virginia) featured somewhat of a professionalism, and some funny picking and playing. What set James King's outfit apart was his distinctive booming voice, which not only has a way of arresting one's attention, but lends some considerable conviction to his songs of loneliness. The songs of the two groups were kept light, almost slapstick, by the fact that the festal-ly rented chairs had a tendency to collapse if one leaned "funny" on them — during the

Trans Am came on at the witching hour and blew every one else out of the water. I was worried by the fact that they had pretty muddy sound to begin with, but that glitch got ironed out somehow and the rest of the show was right on the money. These guys are stunning. I've never seen a band that is easily the best drummer I've witnessed in years; Mr. guitar/keyboards and Mr. bass guitar/keyboards both had chops to burn. "Rough..." was a definite highlight, with extra-crunchy, **Albini**-esque guitars coming in place of the massive distortion that they worked into it on *Surrender to the Night*. Dazed, but inspired, by the time the show was shuffled back into the m.m. mobile, loaded up on snack food, and high-tailed it back to Vancouver in 1 hour and 33 minutes.

Joe blogs

100

100

10

june '97 LONG VINYL june '97 SHORT VINYL june '97 INDIE HOME JOBS

- | | | | |
|----|--------------------------|--------------------------|-----------------|
| 1 | atari teenage riot | burn, berlin, burn | grand royal |
| 2 | oh susanna | oh susanna ep | stella |
| 3 | superfriendz | slide show | murder |
| 4 | myern cadell | 6 blocks | handsome boy |
| 5 | sick of it all | built to last | east west |
| 6 | bs | this is teen-c power! | grand royal |
| 7 | cibo matto | super relax | warner |
| 8 | chemical brothers | dig your own hole | virgin |
| 9 | pennywise | full circle | epitaph |
| 10 | long hind legs | long hind legs | kill rock stars |
| 11 | god is my co-pilot | the best of... | atavistic |
| 12 | zofy cracker | flush | zed |
| 13 | rollins band | come in and... | dreamworks |
| 14 | palace music | lost blues and... | drag city |
| 15 | sea and cake | the fawn | thrill jockey |
| 16 | folk implosion | dare to be... | communion |
| 17 | vegas beat | the vegas beat | candy ass |
| 18 | hissy fit | what to wear | independent |
| 19 | rick one & the bad seeds | the boatman's call | reprise |
| 20 | the dropouts | come on! | unclean power |
| 21 | thngs bulgar klezmer... | fire | independent |
| 22 | tipso | the seductive... | asphodel |
| 23 | sparkmarker | 599 watt burner... | crisis |
| 24 | ten foot pole | unleashed | epitaph |
| 25 | skandaloos all stars | hit me | shanachie |
| 26 | mighty mighty bostonies | let's face it | big rig |
| 27 | trans am | surrender to the... | thrill jockey |
| 28 | pinhead gunpowder | goodbye eldon, ayuene | lookout! |
| 29 | the solites | winter pageant | k |
| 30 | danielson family | tell another joke... | looth and nail |
| 31 | run on | no way | matador |
| 32 | larnation | mirador | reprise/warner |
| 33 | lakalo mintekawa | roomie cube | march |
| 34 | shades apart | seeing things | revelation |
| 35 | safran's pilgrims | around the world with... | emply |

- | | | | |
|----|-------------------------|--------------------------|---------------------|
| 1 | guided by voices | planations of... | matador |
| 2 | hanson brothers | the hocky song | essential noise |
| 3 | pepmos | earl grey tea | sonorata |
| 4 | the fiends | gravedigger | sonic swirl |
| 5 | pansy division | manada | mint |
| 6 | the sprague brothers | battle of the bands | hillsdale |
| 7 | capsize 7 | subgenius | headhunter |
| 8 | gob/mcrackins | split | landspeed |
| 9 | micro-mini | heir apparent | collective fruit |
| 10 | junior varsity | go to the ice... | peek-a-boo |
| 11 | drake lungsen | six pence for the... | peek-a-boo |
| 12 | another girl | growing gold | bing |
| 13 | ich | my jerusalem | independent |
| 14 | the puritans | let me stand... | ship & anchor |
| 15 | strain | these years b/w regret | heartfield |
| 16 | g force | apocalyptic cowboy | anonymous |
| 17 | the loons | parade b/w i drain... | time bomb |
| 18 | good horsey | emper... b/w pink pages | trachean |
| 19 | submission hold | garlic for victory | independent |
| 20 | tullycrall/rizzo | split | harriet |
| 21 | kinnie starr | woven | violet inch |
| 22 | bunnygrunt | johnny angel | septophilia |
| 23 | kactus | summer vacation | sonorata |
| 24 | bust | spin up b/w i'm better | radopaque |
| 25 | hayden | carry-on mentality | landspeed |
| 26 | rugboy/gratly kaly | split | landcore |
| 27 | scenic | sage | independent project |
| 28 | the red telephone | maya b/w wand... | time bomb |
| 29 | juno | magnified and reduced... | jade tree |
| 30 | 3em | reach | independent |
| 31 | davenport | quadruple overtime | peas cor |
| 32 | thumtnail | the sound of... | headhunter |
| 33 | eli power | the winterhawk | landcore |
| 34 | various artists | always wear an... | motorcycho |
| 35 | tristan psionic/pinrods | split | melodyia |

- | | | |
|----|---------------------------|---------------------------|
| 1 | plumtree | in the sink |
| 2 | the coloritics | 747 (now i see heaven) |
| 3 | gaze | preppy villan |
| 4 | the molestics | now's the time |
| 5 | celestial mugenita | salad days |
| 6 | kid champion | luminites |
| 7 | the hounds of buskerville | sorry |
| 8 | ticketate parade | audience with the pope |
| 9 | preston | planetra |
| 10 | oh susanna | shame |
| 11 | k-stars | drugs & gurus |
| 12 | violet | 6 step on all the cracks |
| 13 | quonset | desert blade |
| 14 | bronte brothers | luminous you |
| 15 | daddy's hands | static wigs |
| 16 | jalous | mother of time |
| 17 | destroyer | karen is in rome |
| 18 | the banatas | mr. octopus is dead |
| 19 | squeaky | ten twenty-three |
| 20 | mizmo | larantino cringe |
| 21 | touch & gos | campus radio boy |
| 22 | submission hold | ed anger |
| 23 | sleep | sleaz mandy breeze |
| 24 | roadmade | the lampglitters are dead |
| 25 | the beams | italian vases |
| 26 | ani kyd | left holding the bag |
| 27 | dirtfills | arriaze me |
| 28 | the eh team | the edge |
| 29 | thrillseekers | ghosts |
| 30 | mohan | poison free |
| 31 | crimson finch | silver bees |
| 32 | ratwurst | sacredly hagar weekend |
| 33 | d dolly | atlantis |
| 34 | bo-tek | deu drops |
| 35 | inter-mission | lookout! |

MUSIC FOR ROBOTS TOP 10

thursday alt. 10:00 - 11:30am

- | | | |
|----|---------------------|--------------------------------------|
| 1 | deep blue's victory | |
| 2 | azila | music for scattered brains atavistic |
| 3 | panacea | low profile darkness chrome |
| 4 | flex busterman | the horrible plans of... dir |
| 5 | alec empire | low on ice mille plateaux |
| 6 | ecor | ecor dir |
| 7 | shazio | high on emotion ep dir |
| 8 | masorina | astro-harshironium anti-music |
| 9 | crude | untitled trinder music |
| 10 | alec empire | the destroyer dir |



CITR

charts

naked radio top 10

tuesdays alt. 10:00pm - 12:00am

- | | | |
|----|---------------------|---------------------------------------|
| 1 | soundtrack | dutch harbor atavistic |
| 2 | zeena parkins | mouth-mail-betrayer tzaik |
| 3 | naked city | black box tzaik |
| 4 | rova sax quartet | john coltrane's ascension black saint |
| 5 | john zorn | new traditions in east... tzaik |
| 6 | fred frith | eye to ear tzaik |
| 7 | guy klucsek | stolen memories tzaik |
| 8 | carla bley big band | goes to church ecm |
| 9 | wayne horvitz | zory mash knitting factory |
| 10 | various artists | gravichords... ellipsis arts |



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SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30AM-11:00AM All of time is measured by its art. This show presents the most recent new music from around the world. Ear open.

KORA 11:00AM-12:00PM News, issues, and current facing Muslims throughout the world.

THE ROCKERS SHOW 12:00-3:00PM

Reggae into all styles and fashion.

RADIO BLUEWASH 5:00-6:00PM Join Kim & Helen for another week of travels.

Bring Content!

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and background from musicians of all sexual preferences and gender identities.

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhangras, and also Quawwalis, Folk songs, etc.

RADIO FREE AMERICA 10:00PM-12:00AM Join Dave Emery and colleague Pip Tuck for some extraordinary political reports guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFCF (Los Angeles, California).

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop your gear and stay up late. Naked radio for naked people. Get lost.

Love Dove.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-skinned, James and Peter, offer a sassy blend of the familiar and exotic in a blend of audio delight! Tune in and enjoy each weekly brown plate special.

THE STUDIO RADIO SHOW 11:00 AM-1:00 PM With your hosts the Gods of Ignorance. What will we play today? God? Will put it away.

MEKANICAL BUOYANCY 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise (Industrial/noise/techno) and an hour of Skintight Buoyness (lounging, jazz, bitpop) (jazz, soul/techno/indie/lo-fi).

THE MEAT-EATING VEGETARIAN 3:00-4:00PM I endeavour to feature dead air, verbal fatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. Fog and dye positive. Mail in your requests, because I am not a human-analysing machine. Get a quarter-hour call someone who cares.

THE CANUCK STOPS HERE 4:00-7:00PM Listen for all Canadian, mostly independent tunes.

THE SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz

program. Hosted by the ever-wise Gavin Walker. Features a 11.

June 2: Justin Ho does the show!

June 9: Benny Carter (also saxophone and

composer) — Further Definitions

June 16: Composer/composer John Byard —

The Sunshine of My Soul

June 30: Sonny Rollins (horn saxophone) —

On Tap!

DRUM'N' SPACE 12:00-2:00AM Futuristic

urban breakfast for those who know.

TUESDAYS

LADY DEATH'S LUNCHBOX 11:30AM-1:00PM Join forces with a

saccharine warrior gone wrong. Fill your

belts with feminist asexual attitude. This

month interviews with The Third Sex,

Trish Kelley, and Sledaz-Kinney!

UCORICE ALLSORTS 11:30-1:00PM An

edutonic music show. Please in and request

RADIO FREE WOMEN 3:00-5:00PM

THE UNHEARD MUSIC 7:00-9:00PM Meet

the unheard where the unheard and the

hardcore of loudly heard are heard, courtesy of host and demo

director Dale Sawyer. Hard up!

RITMO LATINO 9:00-10:00PM Get on

board Vancouver's only tropical fiesta

express with your local hosts Rolando,

Romy, and Paulo as they shake it and

wiggle it to the latest in Salsa,

Mariage, Cumbia and other fiery

fiesta favourites. Latin music so hot

it'll give you a tan! (RADIO

SABROSAS!)

NAKED RADIO 11:00-12:00AM From

Theoretical Monk to Meridith Monk

... we'll play it. Genre-busting, cutting-

edge jazz and other experimental

sounds, plus informative label/art

features. Join Mike and Sam.

WITCHDOCTOR HIGHBALL 11:00-12:00AM Noise, ambient, electronic,

hip hop, free jazz, christian better living

it's, the occasional amateur radio play,

whatever.

AURAL TENTACLES 12:00AM-VERY LATE

Warning: This show is moody and un-

predictable. It encourages insomnia and

may prove to be hazardous to your

health. Listener discretion is advised.

WEDNESDAYS

COLONEL SANDER'S HIDEOUT 8:00-10:00AM Dude if you're playing

praty get music in the car!

LOVE SUCKS 12:00-2:00PM If you can't

make sense of it, and that bothers you,

go somewhere else. We use scissors.

HELLO INDIA 2:00-3:00PM A discovery

of Indian culture, its music heritage and

literature along with a touch of the latest.

MOTOKRADIO 3:00-5:00PM

ESOTERIK alt. 6:00-7:30PM Ambient/

electronic/industrial/ethnic/

experimental music for those of us

who know about the rituals.

SOLID STATE alt. 6:00-7:30PM Featuring

the latest in techno, trance, acid and

progressive house. Spotlights on local

artists, ticket giveaways, & live

performances. Hosted by M-Poth.

AND SOMETIMES WHY 7:30-9:00PM ar-

cher prewit, idia, new bad things —

these are a few of our fave-shr-things.

to be late.

FOKUSCASS 9:00-10:00PM Acoustic/rock/

folk music in the middle of your week.

Focus on local and Canadian singer-

songwriters, regular features on their

performances in in-house visits.

STRAIGHTOUTJAILLUNDHAR 10:00PM-12:00AM Let Dis Jindoo and Bindoo

immerse you in radioblastic Bhungal

"Chakki de phatay." Listen to our

favourite Punjabi tunes — remixed and

originals. Brraaaah!

THURSDAYS

ZUPPA RADIO 8:30-10:00AM The

soundtrack from the film in the archive

area where Jack Fair gets his pit!

doing folkwork in early canon jazz.

FILIBUSTER alt. 10:00-11:30AM Bad

blood, spy music and an accordion

lithium. Caution: high in fibre!

MUSIC FOR ROBOTS alt. 10:00-11:30AM Vive la Robotica Revolution.

CANADIAN LUNCH 11:30AM-1:00PM From

Tafels to Candel, Biffin Island to

Portage La Prairie. The all-Canadian

soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crushing

the boys' club in the pit. Hard and fast,

heavy and slow. Listen to it, baby.

JUSTIN'S TIME 2:00-3:00PM Serving

your weekly dose of Shirley Horn and

other jazz-filled confections.

FLEX YOUR HEAD 3:00-5:00PM Hardcore

and Punk rock since 1989. <http://mypage.direct.ca/flexhead/>

OUT FOR KICKS 6:00-7:30PM No

Birkenheads, nothing politically correct.

We don't get paid so you're damn right

we have fun with it. Hosted by Chris B.

ONAIR WITH GREASED HAIR 7:30-9:00PM

Roots of rock & roll.

LIVE FROM THUNDERBOLD RADIO HELL

9:00-11:00PM Local music from 9.

Live bands from 10-11.

June 12: SOUNDS OF DESPOND AND

THE POWER FAILURES

June 19: THE MOLESTICS

June 26: CRABS OF THE SUNSET

FRIDAYS

VENUS FILTRAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for

a cocktail. We'll have retro style, groovy

juice, and thicker stuff too. See you here

... and bring some ice. XXXX

TELEISI 10:00-11:00AM Tune in for

discussions, interviews & information

relating to people who live with physical

& mental challenges.

SKAT'S SCENE-N DRIVE 11:00AM-12:00PM Tune in for another fill-

hour of ska with hosts Julia and Star-T.

KNEPHEUR'S ROOM 12:00-1:00PM As

Charles Brown once said to Schroeder:

"pink, pink, pink, all day long! Good

Grill!"

LITTLE TWIN STARS 2:00-3:00PM Jozezi

Spice rock at its best.

NARDWUARD THE HUMAN SERVETTE

PRESENTS ... 3:00-4:00PM Have a

good brunch!

NATION 2 NATION alt. 6:00-9:00PM

Underground sound system-style

matrix radio.

AFRICAN RHYTHMS alt. 6:00-9:00PM

David "Old" Jones brings you the best

new and old jazz, soul, latin, samba,

bossa & more from all over the world.

FOR THE RECORD 6:30-8:45PM Ex-

cerpts from Dave Emery's *Radio Free*

America Series.

HOMEABSE 8:00-12:00AM The

original live mixed dance program in

Vancouver. Hosted by DJ Noah, the

main focus of the show is techno, but

also includes some trance, acid, tribal,

etc. ... Guest DJs, interviews,

retrospectives, giveaways, and more

are part of the flavour of homebase.

IMP SINK 12:00-2:30AM The show by the

G42 players. "A host that doesn't

hate you." with your friendly pals Fric

Friter Ablockan and Postman Pat.

Alternating with Dr. Killdare.

Contact impink@vancouver.ranch.org

UCED SOUL 2:00-4:00AM Dr. Killdare

plunders even further into the weir

dough what can be kept security guards

and 7-11 clerks awake. Waywayway

deep dance stuff and other hallucinating

tricked-up snare.

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM

Music you won't hear anywhere else,

studio gossamer, new releases, British

comedy sketches, folk music calendar,

ticket giveaways, plus *World Cup*

Report! 11:30 AM. 8-9 AM: *Africa*!

World roots. 9-12 noon: *Celtic* music

performances.

POWERCHORD 12:00-3:00PM

Vancouver's only true metal show, local

dance tapes, imports and other rarities.

Gerald Rutherford and Metal Ron do the

dance.

LUCY SKATCH 3:00-5:00PM Swing on

the gallows pole and/or get your blues in

the afternoon. Hosts Andy and Andy.

THE SHOW 6:00-9:00PM Stripy Pip

Hop — Strictly Underground — Strictly

Vinyl With your hosts Mr. Checks, Flip

Out & J. Swing on the 1 & 2's.

LIVE AT THE H-HAT 11:00PM-1:00AM

"Live" — shows and bands — mission \$6.00

— Performers are subject to change."

EARWAX alt. 1:00AM-DAWN "Little bit of

noise, bit of bass and a whole lot of

noise!" Late-night radio soundcheck

designed to find you hard. Zee features,

past experimental tunes, and the

occasional turntable symphony. "Money,

we'll rock you on 'til the break of dawn."

-G. Smiley

WHO

Arts Allison Dunnet

Board Chair Harry Hertscheg

Business Thomas Hicks

Current Affairs Sarah Ellis

Demos/Cassettes Dale Sawyer

Engineer Richard Anderson

Entertainment Clinton Ma

Mobile Sound Ken Orchard

Music Skoban & Megan

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Production Mark Constantineau

Programming Anna Friz

Promotions Justin Ho

Secretary Chris Corday

Spots Slovakia Buchal

Station Manager Linda Scholten

Traffic Marlene Yuen

Volunteer Coordinator Frank Humble

Volunteer Coordinator John Ruskin

	SUN	MON	TUE	WED	THU	FRI	SAT		
8	THE CITR MORNING SHOW / BBC WORLD SERVICE							8	
9	are you serious?	Breakfast with the Browns	third time's the charm	Colonel Sander's hideout	the last desk	Venus Flytrap's Love Den	THE SATURDAY EDGE	9	
10				DIGITAL ALARM	MUSIC FOR ROBOTS / Filibuster	Telvis		10	
11	lqra	the STUPID RADIO SHOW	Llorcia Almorá / LADY DEATHBITE'S LUNGEON	CHRONOMETER	CANADIAN LUNCH	She's Soeile Drive	NEWS	11	
12	NEWS							12	
1	ROCKERS SHOW	MEKANIKAL DUFOONERY	pink kitty power hour	love sucks	Steve and Mike	KNOTTIE'S ROOM / NEOLPOINT	POWER CHORD	1	
2								2	
3	WRELESS / BLOOD ON THE SADDLE	Most-Exotic Yeta	Polyfiller	Hello Lucia	Justin's time	Little Twin STARS	Lucky Scratch	3	
4		fill-in	RADIO FREE WOMEN	motor daddY	FLEX YOUR HEAD	NARDWAD / NOISE		4	
5	THE CITR DINNER REPORT around the middle east							heavray	5
6	QUEER FM	Flaming Caterpillar	Awara House	ESOTIC / SOLID STATE	OUT FOR Kicks	nation to nation / African Rhythms	THE SHOW (ship)	6	
7		the canonik stops here / hip hop habé	UNHEARD MUSIC	and sometimes why	on air with greased hair		SYNAPIC / RANDWICH	7	
8	Mary Tyler Moore Show							8	
9	GeetaNali	THE JAZZ SHOW	RITMO LATINO	Folk Oasis	LIVE FROM THUNDERBOLD RADIO HELL	HOME BASS	live at the high hat	9	
10	ONE STEP BEYOND RADIO FREE AMERICA		NAKED RADIO / witchdoctor highball	strá oulla jahnudr	Sector 7 / Groove Jumping		live at the high hat	10	
11								11	
1	IN THE GRIP OF INCOHERENCY	DRUM 'N' SPACE	AURAL TENTACLES	PIDGEEANS / OPEN SEASON / RADIO FREE BABYLON	fill-in	Limp Sink	DEFIL JAZZ	1	
2							SOMETHING / Earwax	2	
3						LUCKYSOUL		3	
4								4	

june datebook



FRI 30 Gene/Star 69-Graceland...Za Za Velvet and the Midlands-South Hill Candy Shop...Gongs/Always on My Mind-Pacific Cinematheque...Namedropper-Chameleon...Hardrock Miners-Railway Club...

SAT 31 Rollins Band/Skunk Anasie-Graceland...2 Foot Flame/Revulva/God Devils/Dirty Harriets-Brickyard...The Keytons-3B Beer Joint (Bellingham)...Ah Ying/A Life Opera/King of Chess/Viva Erotica-Pacific Cinematheque...Rob Wilk and Trout-Talking Stick Gallery...Steve Mitchell's Yardsale-South Hill Candy Shop...Namedropper-Chameleon...Hardrock Miners-Railway Club...

JUNE 30 1 Terror of Tiny Town/Jo Keithley/Landscape Body Machine/ Timman/Dissent/Girlpans-Anzo Club...Gene-Richard's on Richards...Chris Whitley-Richard's on Richards...**MON 2** Yehuda/The Mind of a Child/Exodus 1947/Round Eyes in the Middle Kingdom-Pacific Cinematheque...

TUE 3 Barbara Wilson-Women in Print...Lonesome Canadians-Railway Club...

WED 4 J Church/The Sweaters/Treecrusher-Starfish Room...The Cartels/Billy Butcher-Railway Club...

THU 5 CTR Presents Yo La Tengo/Sofites-The Starfish Room...Lake of Dracula/July 4TH Toilet/The Original Manifold-The Columbia...Johnny Ferreira & The Swing Machine-Purple Onion...Gipsy Kings-GM Place...Sweet Dick-Railway Club...

FRI 6 Claw Hammer/Closed Caption Radio/Motorama-Starfish Room...Slick-Chameleon...Yo La Tengo/Tommy-Crocodile Cafe (Seattle)...Sweet Dick-Railway Club...

SAT 7 HOCKEYPALOOZA: Hanson Brothers/D.Q.A./The DeadCats/Royal Grand Prix-Graceland...Speedbuggy/Bossanova/Blue Veil-Press Club...Dick'N'Jane/Breathe Underwater-Starfish Room...Buick MacKane-The Gate...Darkest of the Hillsides-Thickets/Terror of Tiny Town/Frail-Brickyard...Bob Mahoney Quintet-Chameleon...Sweet Dick-Railway Club...

SUN 8 The Beans/The Sugar Refinery...David Wilcox/Dayna Manning-Art's Club Theatre...Sleater-Kinney/Bis-Crocodile Cafe

(Seattle)...
MON 9 Space/Muse-Starfish Room...
TUE 10 CTR Presents Elevator to Hell/The Employs/gaze-Brickyard...Me/Shell Nidgegocello-The Rage...Alejandro Escovedo/Linda McRae-Railway Club...

WED 11 The Ready-made/Pipedream/Circle Square-Starfish Room...Spearhead-The Gate...The Gong/June 11-20/Vancouver East Cultural Centre...Ron Sexsmith-Railway Club...

THU 12 The Dalai Lamas-Purple Onion...Headstones-Starfish Room...Millions of Brazilians-Railway Club...

FRI 13 Guttermouth/Suicide Machines/Another Joe-Starfish Room...Drop D Anniversary Party-Brickyard...Millions of Brazilians-Railway Club...

SAT 14 Leahy-Starfish Room...Kittens/Shallow ND/Celestial Magenta-Brickyard...Ricky Lee Jones-Graceland...Herold Nix-Railway Club...

SUN 15 Rainy Days/Eunuch-Pacific Cinematheque...

MON 16 The Old Man and the Cottage/Karin's Face/1700 Metres From the Future/Beauty or the Beast-Pacific Cinematheque...

TUE 17 Peel/Charlie McKenzie Band-Railway Club...

WED 18 Peel/Charlie McKenzie Band-Railway Club...

THU 19 Blur-The Rage...Bush/Vervu/Salt/Souls-GM Place...Shade-Purple Onion...Veal-Railway Club...

FRI 20 Diana Krall-Orpheum...Veal-Railway Club...

SAT 21 Treble Charger/Transister/Cool Blue Halo-Starfish Room...Cranks/haf/ Ted/ Motherfucker-Brickyard...Alpha Diallo Yoyo-Railway Club...

SUN 22 Daughter of Fire/Son of Man-Pacific Cinematheque...

MON 23 Daughter of Fire/Sam-Ryong the Mute-Pacific Cinematheque...

WED 25 Royal Farm/Ultra/Sugar Rush-Starfish Room...The Emphs/Stellar Jays-Railway Club...

THU 26 Junk-Purple Onion...Ben Lee-Starfish Room...Slovak-Railway Club...

FRI 27 Herb Alpert-Vogue Theatre...The Paperboys...Linda McRae/The Spirit Merchants/Daisy Duke-Railway Club...

SAT 28 Noise Theatre/Waiting For God/Nickleback/Facepuller/Makeshift-North Surrey Rec Centre...Linda McRae/The Spirit Merchants/Daisy Duke-Railway Club...

SUN 29 Carl Th. Dreyer/My Mother/Dancing/Symphony of a City/Nightlight-Pacific Cinematheque...

MON 30 Royal Grand Prix-Railway Club...

Special events

SUBURBAN YOUTH MUSIC REVOLUTION: June 28 @ North Surrey Recreation Centre. Functions Liberating Youth is organizing a 12-hand, all-day, all-ages rock show to promote sobriety, youths against violence and youths against discrimination.

du MAURIER INTERNATIONAL JAZZ FESTIVAL VANCOUVER: June 20-29 @ various venues. Just a few picks of this year's fest: locals **THE COLORIFICS**, June 21, Grouse Mountain • **DAVE DOUGLAS QUARTET**, June 28, **VECC • EUROPEAN IMPROVISATION PROJECT**, June 25, **VECC • BILL FRISSELL QUARTET**, June 24, **VECC • KOKORO DANCE**, June 23-27, Firehall Arts Centre • **JOHN KORSRUD'S HARD RUBBER ORCHESTRA**, June 21, Performance Works • **MOLESTICS**, June 22, **Whip Gallery** • **MORI/ABROSSE/TETRAULT**, June 27, Roundhouse • **NOW ENSEMBLE**, June 24, Performance Works (free!) • **TALKING PICTURES**, June 25, **CBC Jazz Cafe/A.L.E.WENSEMBLE**, June 29, Roundhouse • **ZONY MASH/WAYNE HORVITZ/ROBIN HOLCOMB**, June 22, Richard's on Richards •

SUBMISSIONS TO DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE JUNE ISSUE IS JUNE 18TH!

everything
you need to know
about.....go
everywhere you need to go

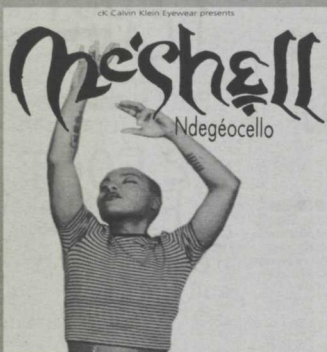
3B Beer Joint 1226 N. Stote St. (Bellingham)
The Abyss 315 E. Broadway (side entrance)
Anderson's Restaurant (Jade on the Creek)
Anzo Club 3 W. 8th (Mount Pleasant)
Art Hotline
Bassix 217 W. Hastings (at Cambie)
Backstage Lounge 1585 Johnston (Granville Island)
Black Sheep Books 2742 W. 4th (at MacDonald)
The Brickyard 315 Carroll St.
Cafe Deux Seals 2095 Commercial (the Drive)
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)
Caprice Theatre 965 Granville (Granville Mall)
Celebrities 1022 Davie (at Burrard)
Chameleon Urban Lounge 801 W. Georgia (Downtown)
Club Mardi Gras 398 Richards St.
CN Imax Theatre 999 Canada Place
Columbia Hotel 303 Columbia (at Cordova)
Commodore Lounge 838 Granville (Granville Mall)
Cordova Cafe 307 Cordova (Gastown)
Crosswalk Traffic 315 W. Hastings (Downtown)
Denman Place Cinema 1030 Denman (West End)
DVR 515 Davie (Downtown)
Firehall Arts Centre 80 E. Cordova (at Main)
Food Not Bombs Vancouver
Frederic Wood Theatre (UBC)

Garage Pub 2889 E. Hastings (Downtown)
Mora & Powell (Gastown)
Gastown Theatre 36 Powell (Gastown)
The Gate 1176 Granville (Downtown)
Graceland 1250 Richards (Downtown)
Greg's Place 45844 Yale Rd. (Chilliwack)
The Grind Gallery 4124 Main (Mt. Pleasant)
Hemp B.C. 324 W. Hastings (Downtown)
Hollywood Theatre 2123 W. Broadway (Kitsilano)
Ho Jazz Society 2120 Main (Mt. Pleasant)
H's A Secret 1221 Granville St. (Downtown)
Jericho Arts Centre 1600 Discovery (Pt. Grey)
La Guana 1111 Commercial (the Drive)
The Lotus Club 455 Abbott (Gastown)
Lucy's 3934 Main
Luv-A-Fair 1275 Seymour (Downtown)
Mars 1320 Richards (Downtown)
Maximum Blues Pub 1176 Granville (Downtown)
Niagara Hotel Pub 435 W. Pender (Downtown)
Medialuna 1926 W. Broadway
Odyssey Imports 534 Seymour (Downtown)
Old American Pub 928 Main (Downtown)
Orpheum Theatre 5mithe & Seymour (Downtown)
Pacific Cinematheque 1131 Howe (Downtown)
Paradise 27 Church (New West)
Paradise Cinema 919 Granville (Granville Mall)
Park Theatre 3440 Cambie (South Vancouver)
Piccadilly Pub 630 W. Pender (at Seymour)
Pi Pub basement, Student Union Building (UBC)
Piglet 317 W. Hastings (Downtown)
Purple Onion 881 Granville (Granville Mall)
Puzzle Theatre 15 Water St. (Gastown)
Raffels Lounge 1221 Granville (Downtown)
The Rage 750 Pacific Blvd. South (Point of Nations)

Railway Club 579 Dunsuir (at Seymour)
Richard's on Richards' 1036 Richards (Downtown)
Ridge Cinema 3131 Arbutus (at 16th Ave.)
Russion Hall 600 Campbell (Chinatown)
Scratch Records 109 W. Cordova (Gastown)
South Hill Candy Shop 4198 Main (at 26th)
Stairlift Room 1055 Homer (Downtown)
Starlight Cinema 935 Denman (West End)
Station Street Arts Centre 930 Station (off Main)
St. Regis Hotel 602 Dunsuir (Downtown)
Stone/emple Cabaret 1082 Granville St. (Downtown)
Sugar Refinery 1115 Granville (Downtown)
Theatre E 254 E. Hastings (Chinatown)
Thunderbird Ent. Centre 120 W. 16th St. (N. Van)
The Tower 319 W. Hastings (Downtown)
Town Pub 66 Water (Gastown)
Track Records 552 Seymour (Downtown)
Twilight Zone 7 Alexander (Gastown)
UBC CINEMA (located in the SUB)
UBC Grand Centre Gate 4 (UBC)
Vancouver E. Cultural Centre 1895 Vancouver (at Victoria)
Vancouver Little Theatre 3102 Main (Mt. Pleasant)
Vancouver Press Clubs 2215 Granville (St. Granville)
Varsity Theatre 4375 E. 8th Ave. (Point Grey)
Vert/Washout 2412 Main (Mt. Pleasant)
Video In Studios 1965 Main (Mt. Pleasant)
Vogue Theatre 918 Granville (Granville Mall)
Waterfront Theatre 1405 Anderson (Granville Is.)
Western Front 1303 E. 8th Ave.
Whip Gallery 209 E. 4th (at Main)
W.I.S.E. Hall 1882 Anderson (the Drive)
Women in Print 3566 W. 4th (Kitsilano)
Yale Blues Pub 1300 Granville (Downtown)
Zulu Records 1869 W. 4th (Kitsilano)

UNIVERSAL CONCERTS CANADA

OK Calvin Klein Eyewear presents



Me'shell
Ndegécello

TUESDAY
JUNE 10
THE RAGE

STEAKHEAD

with guests
Wed. June 11
THE RAGE **straight**



RICKIE LEE JONES
GHOST/HEAD TOUR

Saturday
June 14
Graceland
Doors 8pm Show 9pm

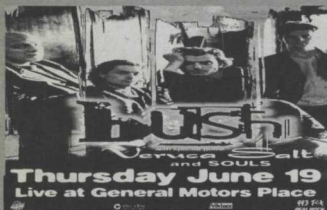


BIÖRN
AGAIN

Sunday June 15
SOS • Fernando • Mama Mia • Dancing Queen
The Rage
<http://www.demon.co.uk/bjornagain/>



GUTTERMOUTH
THE SUICIDE
MACHINES
AND
ANOTHER JOE
FRIDAY JUNE 13
THE STARFISH ROOM



Blur
SERVING SALT
and SOULS
Thursday June 19
Live at General Motors Place

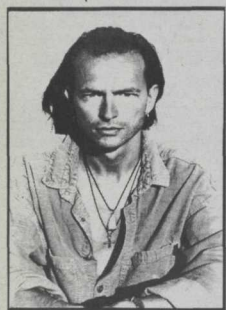
An Evening With
NATALIE COLE
with a 32 piece orchestra
Monday July 7
The Orpheum



BEN HARPER
WITH GUESTS
SUNDAY
JULY 20
PLAZA OF NATIONS



Spend an evening with



Otmar Liebert
and Luna Negra (KL)

Wednesday
July 9
Orpheum Theatre

CKNW 98 The Vancouver Sun

Processionals
Roch Voisine
KIDNAPING TOUR '97
WITH GUEST ANDY SKY
TUESDAY, JULY 22
ORPHEUM THEATRE • 8PM



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STORE HOURS

Mon to Wed 10:30-7:00
Thurs and Fri 10:30-9:00
Sat 9:30-6:30
Sun 12:00-6:00

KARP

Karp co

Every once in a while a record comes out that **Kicks Out The Jams...** that **Smells like Teen Spirit**. Karp's latest opus (on K Records) is one right now. It's relentless. It's intense. It will hurt your ears. It will really wake up your neighbours. Karp: you live fish you won't want to throw back in the water!

14.98 cd



THE SEAHORSES

Do It Yourself co/cass

It is not a Phoenix that has risen from the ashes of the UK's legendary **Stone Roses**, but rather an equally graceful and enigmatic seahorse! That's right, welcome back guitarist **John Squire** and **The Seahorses** back into the pop penitence. Their debut is a classy player topped by the fleshly releases single **"Love Is the Law"**, so rather than having your pals steer you into this one, why not (turn roll please) **Do It Yourself!**

16.98 cd 10.98 Cass

other stuff

THE JAM - Direction, Reaction (Box Set)
NICK CAVE - (Are You The One That I've Been Waiting For?) EP
COWBOY NATION - Cowboy Nation CD
RADIOHEAD - Pansalendia (CD-EP Frs. 182)
PRIMAL SCREAM - Kowalski CD-EP 12-inch
THE ORB - Asylum CD-EP Frs. 182/12-inch

OLIVIA TREMOR CONTROL

Explanation II co

The best thing about this recording is that it seems unintentional, in a way. Like a well defined afterthought that becomes an encore. Once released as the companion to their excellent pop record **Dust At Cubist Castle**, this collection of ambient works is equally accomplished. Brian Iino is an obvious reference here, but **Olivia Tremor Control** have their own priorities and ambitions. Judging from these works, they are direct toward the goal of gentle, reflective and intelligent subtlety. So on second thought, the best thing about this recording is its simplicity, strength of execution and quiet beauty. Very fine.

12.98 cd



GUIDED BY VOICES

Mag Earwhig co/cp

Combining equal parts twisted pop genius and conceptual rock-opera, this latest gem from **Guided By Voices** razzles, dazzles, and roars all the way through. **Cobra Verde** give up the rock this time, by order of **Mr. Pollard**, moving closer to the source of power for true rock inspiration. This is the complete aesthetic. Not only the bleeping wails, but also the delicate tapestries of Modern Rock. Classic in their own time.

16.98 cd 12.98 LP



MEAT BEAT MANIFESTO

Original Fire co

There is a dark humor to **Meat Beat Manifesto's** music. Informed by a sense of dread and anxiety about our fast-paced technological society. But there is also a pronounced tension, a dichotomy. It is not all bad. They are also excited over the potential found in the same mechanisms and endeavors that exploit, stifle and challenge their (and our) emotions. The best part is, we get to listen to the outcome of all this. And with this collection of "olds and ends," the pleasure is certainly ours.

16.98 cd



BEN LEE

Something To Remember Me By co

Life is funny. Life is sad. Life is learning how to survive a broken heart while topped up on a long train ride. Moments make up minutes, and hours bleed into days. As long as you have something to be remembered by... like **Ben Lee** has left us.

16.98 cd

SALE PRICES
IN EFFECT UNTIL
6/30/97

KEVIN:

JAYHAWKS - The Swave Of Lies
APRIL MARCH - Sing Along With The Melody
YO LA TENGO - I Can Hear The Heart
Beating As One
STEREOPHONIC SPACE SOUND
UNLIMITED - Play List TV Themes
NO TALENTS - 100% Punk!
CHEAP TRICK - Baby Talk (7-inch)
SUPERGRASS - In It For The Money
GUIDED BY VOICES - May Carving
THE MUFFS - Happy Birthday to Me

CHRISTINE:

SUPERGRASS - In It For The Money
SARAH CRACKNELL - Lipstick
IN WHEELER - Your Zero
THE CHARLANTAS - "Hello" Stories
CHEMICAL BROTHERS - Dig Your Own Hole
THE DIGGERS - Mount Everest
THE SEAHORSES - Love Is The Law EP
KENICKIE - Billionaire Swinger
PET SHOP BOYS - Red Letter Day
(Unleash a 6-EP)
ATARI TENAGE RIOT - Barn, Berlin, Barn

DJ SHADOW

Midnight in A Perfect World co-ep

We can't resist. This white **Shadow** casts long, thoughtful, exploratory discursions into Hip Hop's well worked tracks. Developing a sound of his own, while keeping hooked into the history that preceded him. For new fans, this EP embodies an introduction to some older material, but for friends of the family, it also serves as creating familiar re-mixing skills - re-examining familiar tracks as new works. You can't loose, dear listeners. A real Zulu favourite.

7.98 co-ep



DJ VADIM

Conquest Of The Irrational co-EP/12-inch

Door cracks become rhythmic ground work. Phone called in reps consciously-clumsily adorn beats. While crackles and silence equivalently share attention and appreciative design. **DJ Vadim** develops deeply ambience, laid out like a lifestyle that seems to issue from the space around us and then evaporate. Down tempo musique concrete for heads of all varieties. Worth the effort, but also comes on easy... Deep thinking rewarded. Rational.

9.98 co-ep 9.98 12-inch

AMON TOBIN

Bricolage co

Bricolage this drum and bass and jazzy down-tempo breaks. **Amon Tobin** intelligently draws the connections. If his picture is a little dark, it's not because it's over-developed. Everything is in the right place. **Mingus** came approved. This record is atmospheric and moody, and although it seems made more for listening than dancing, the grooves and beats are there in abundance - guaranteed, they are going the right way.

16.98 cd



SMOG

Red Apple Falls co/LP

They have been digging in graves, discovering ruins, nostalgia and new questions. Not as robbers, but as aesthetes/scholarship chasers. Laying down they become the spaces uncovered by their experience. Now transformed, their rewarded effort becomes ours as well. **Bill Callahan** (with a few noble, notable and prolific friends) has succeeded himself. Eloquently stated and expertly performed, this is easily **SMOG's** finest recording. Share in this beautiful mystery.

16.98 cd 12.98 LP



GRANT M:

ARCHER PREWITT - In Cowboy Nation
COWBOY NATION - Cowboy Nation
KARP - Karp
YO LA TENGO - I Can Hear The Heart
Beating As One
RADAR BROTHERS - Radar Brothers
SARAH CRACKNELL - Lipstick
LINK WRAY - Shadowman
CHRIS HOUSTON - Evil Wang

KEN:

YO LA TENGO - I Can Hear The Heart
Beating As One
RICHARD BUCKNER - Devotion And
Doubt
AMY GRACE - Daisy Of A Mad
Horsewife
ARCHER PREWITT - In The San
Freakwater - Dancin' Underwater
(reissue)
JOE HENRY - Trampoline
WATKINS - The Sound Of Lies
(Unleash a 6-EP)

BRADY:

CAN - Soaring
MICROSTORIA - Reprovisors
AMON TOBIN - Bricolage
MOUSE ON MARKS - Cacho Cover Nail EP
PROFESSOR MARS - Spy Break EP
WOODEN STARS - Martin Grey
NO PLACE URBAN FIELD - Room For
Nothin

SMOG - Red Apple Falls

Explanation II

PELT - Mac Meadows

MIKO:

NEW BAD THINGS - Enui Go

SLATER KINNEY - Dig Me Out

COLD HEARTS - Long Day's Ride...

CIRCUSLEAF - Standing on Maple EP

ARCHER PREWITT - In The San

JOHN ZORN - New Traditions In East

Asian Bar Bands

LES ETOLLES SECRETS - Nightingale

(7-inch)

IT'S FREE!

2 FOOT FLAME

In Store Performance

Thursday June 5th
5:30 PM

MATADOR RECORDS
ARTISTS

2 FOOT FLAME

Featuring
Jean Smith
and **Peter Jefferies...**

MODEST MOUSE

Modest Mouse co

These troopers boys may be modest, but they certainly have a lot to boast about: this maxi-EP contains nine tracks of pure angst-pop created intelligently and passionately. A perfect release to help you join these long summer drives. Fans of **Built to Spill** and **The Pixies**, take note.

12.98 cd



THE TINDERSTICKS

Curtains co

Like trailers, who see before them in each new fabric endless possibilities of elegance, grace and beauty unfolding. **The Tindersticks** so too seamlessly stitch songs of grandiose proportions. **Curtains**, their third studio album, reveals a band now well versed in the pop dynamics of riding/hurrying/staying arrangements and comfortably striding through a rich and varied songbook. Connoisseurs of musical theatrics, singles such as **"Bettiebot"** or **"Bellied of The Tindersticks"** unveil exactly what is behind the portraits - a welcoming interior for you

16.98 cd (Available June 10th)

NIC:

GREENGATE - Metaphysical Vibrations
SIMON JOYNER - Songs For The New Year
SMOG - Red Apple Falls
THE THIRTEEN GHOSTS WITH DEKRA BAILEY
AND **THURSTON MOORE** - Blood Leti
KARP - Self Titled LP
LOW ENERGY PARTICULATE
GALAXIE 500 - Copenhagen

PAUL T:

FROGS - Star Job EP
GUIDED BY VOICES - Mag Earwhig
JAYHAWKS - Sound Of Lies
KARP - Self Titled LP
EVIL PRESELY - Blue Heaven, G.I. Blues, et al

original soundtrack deluxe collector's editions CDs
SHOUDER - TO THINK - 50,000 B.C.

soundtrack - TREES LOUNGE

ROBYNN:

WINDY AND CARL - Part

ARCHER PREWITT - In The San

COIL - Presents Black Light District III

THE MUFFS - Happy Birthday to Me

SPARKS - Sparks In Outer Space

Zulu Baseball Team!

Swing into Summer or team Zulu limbers up to take on all comers! (Record to date: 2/1)

San June 1 1:00pm Vs Paperbacks @ Woodland
Wed June 4 6:30pm Vs Friendly Club @ Maple
Wed June 11 6:30pm Vs Secret 9 @ Maple
San June 15 11:00am Vs White Sox @ Rogers
Tues June 17 6:30pm Vs Beliebers @ Hamden
San June 22 11:00am Vs Strike @ Woodland
San June 29 1:00pm Vs Paperbacks @ Woodland

Hamden School West 5th just west of Oak.
Maple School West 15th & Maple.
Rogers Park West 7th & Columbia just west of Canby.
Woodland Park Midway & Frances 1/4 mile west of Woodland, 1/4 mile west of Commercial.

